

# JEFFERSON

MONTHLY



## South of the Imagination

A Voyage to Antarctica





“Into the woods we return  
to reason and to faith.”

*Ralph Waldo Emerson*



“When there is no old growth left there will be no evidence of what we  
have done, nothing to examine in case we are wrong.”

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The Theatre Arts Program at Rogue Community College in Medford presents Bertolt Brecht's *The Good Person of Szechuan* on May 12th–14th (see Artscene p. 28 for details).

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#### ON THE COVER

Gentoo penguin colony at Cuverville Island in the Palmer Archipelago. The mountains of Graham Land on the Antarctic Peninsula rise in the background. (Inset) A Gentoo Penguin tends his – or her – chicks on the shores of Paradise Bay.

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MAY 2006

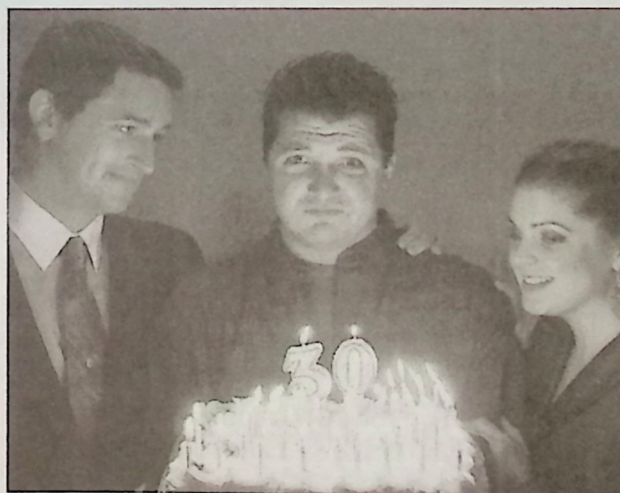
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*South, far south, of my wildest imagination, a volcano rises from the slate-gray ocean that surrounds Antarctica. This volcano bears a name worthy of a Victorian adventure novel – Deception Island. Its collapsed caldera, open to the sea through a narrow slot, is a protected harbor that is a favorite anchorage for the expedition cruise ships that serve the Antarctic tourist trade. As a naturalist aboard Le Diamant, a French-owned vessel, I was one small cog in that trade, and as we approached Deception Island on a midsummer day this past January, I paced the deck with a mixture of dread and hopeful anticipation.*

Pepper Trail, frequent *Jefferson Monthly* contributor, poet, naturalist and lecturer for eco-tours and cruises, takes us through the Drake Passage into the great Southern Ocean where he and those who were traveling onboard *Le Diamant*, would ultimately make landfall on King George Island in the South Shetlands and finally the Antarctic Peninsula. And what did they see in this enchanting and enigmatic land? Read on as Trail paints a memorable picture with thousands of well-chosen words.



Shane Skinner, Daniel T. Simons, and Ginger Bess Simons in Oregon Cabaret's production of *tick, tick...BOOM!* See Artscene for details, p.28.

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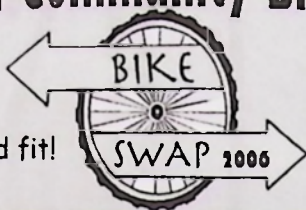


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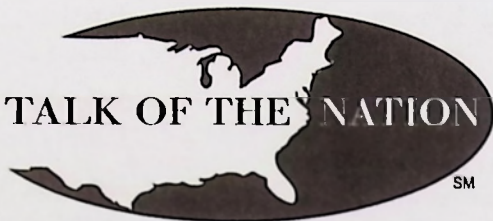


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# TUNED IN

Ronald Kramer

## And the Crowd Roared

On March 29 our Cascade Theatre, in Redding, proudly presented a performance of Johann Strauss' *Die Fledermaus* performed by the Helikon Opera of Moscow. I was privileged to attend that evening for what was universally acknowledged by those in the audience to be a world-class performance. At its conclusion the crowd gave the company a standing ovation that simply wouldn't stop...until the house manager brought up the auditorium's lights to signal an end to the evening. It was the largest touring performance we've yet mounted on the Cascade Theatre stage, an expensive undertaking significantly supported by a number of Redding businesses, organizations and individuals.

I was proud to be a small part of that...but it also set me to thinking as I left the theatre.

There was a time when radio, and television, stations routinely participated in the lives of their communities in ways which extended beyond an electronic connection. In its early days radio stations and networks routinely presented live music performances as part of their daily work. Stations employed studio orchestras and, in addition to inviting the public inside their studios as audiences for these live performances, they staged outside-station performances by their station musical personnel. Networks, like CBS and NBC, employed their own orchestras (NBC even had its own opera company!). NBC hired the world-renowned Arturo Toscanini to lead the NBC Symphony which made recordings, many of which are still highly regarded as definitive performances of certain works and gave touring concerts.

These national network undertakings extended into television's own founding years.

Such efforts all helped to clearly indicate that radio and television were seen as more than just passive conveyors of cultural and information developed by others.

Some of my colleagues in other parts of the country have occasionally asked me

why we purchased the Cascade Theatre and engage in the presentation of such a wide variety of performance on its stage (and in other communities where we don't own theatres but present similar events). Recognizing that there are business elements involved in such activity, it is a "given" at JPR that such events will be self-supporting (in other words, our public radio funds aren't used to pay for theatrical production).

But I think the answer to their question is self-evident. Just as commercial radio and television once saw active participation in creation of such events as part of their public service obligation, public radio is still both capable of – and in our case inspired to – pursue that type of vision because we don't see our role as purely a passive electronic connection between content creators and the public. Our role is to actively engage in the lives of the communities we serve and we do that best when we help stimulate the "creative juices" both at the content creator level and at the end-user, listener level.

The Helikon Opera's cast members mostly spoke English and were enormously pleased to be in America and able to so directly connect with an audience that was so clearly moved.

What I was thinking about when I left

the theatre was another performance, many years ago, when then NPR-president Frank Mankiewicz asked me if we would be one of six locations in the country who would host a series of performances by a troupe of enormously talented Norwegian musicians whose names were unfamiliar to Americans. They came to Ashland for about three days, gave a series of concerts, dined with us, met with student music classes, and – in very short order – stole the hearts of everyone with whom they came in contact. Having not seen them in over twenty years, I still regard them as friends.

As we go about our daily lives in our own communities, here in the State of Jefferson, it's easy to think about what we do in a very local, limited way – but what we all do together is really so much more important and vital. Being able to bring musicians, actors, journalists, politicians, teachers, composers – in short the panoply of our world's creative people – to microphones and stages, being able to share their passion and their thinking with one another, IS what we do each day together. Performances like the Helikon's powerfully reemphasize that point. When the crowd literally roared for Helikon, I think it was because people were acknowledging, indeed celebrating, that realization.

Increasingly, it is why public radio and television are enabled by the public to carry the standard planted so proudly, many years ago, by broadcasting's founders. ■

Ronald Kramer is Executive Director of the JPR Foundation.



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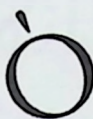
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left, *The Importance of Being Earnest* (2006): Kevin Kenerly & Jeff Cummings.  
right, *UP* (2006): Christine Albright & Robin Goodrin Nordli.  
Photos by Jenny Graham.

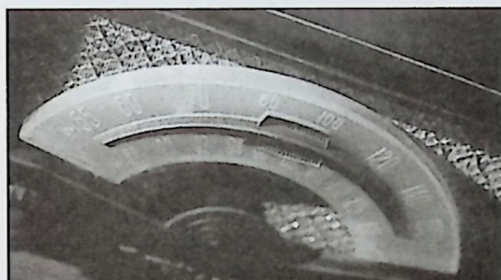
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## JEFFERSON PERSPECTIVE

*Russell Sadler*

### Tearing the Fabric

Commenting on the suggestion that the Legislature sell off one of its universities, a reader writes, "Why do we have two flagship institutions within 50 miles of each other and an underfunded commuter school in our largest metropolitan area?"

The answer is Harvey Scott, the editor of *The Oregonian* from 1865-70, then after a stint as U.S. Collector of Customs, from 1877 until his death in 1910. Scott opposed public high schools — he called them schools for drones — and he opposed public colleges and universities.

Scott believed the largest number of people needed no more than an eighth-grade education. An aristocracy of "natural leaders" would emerge and get further education at private colleges that offered a "classical" education. This educated elite would govern civic life.

Scott believed he was a self-made man — he came out on the Oregon Trail in 1852 with nothing — and felt any man should succeed as he had.

Then, as now, *The Oregonian* was regarded as an influential newspaper — by Portlanders, at least.

Scott's Victorian elitism was out of step with most of the Legislature's egalitarians who felt that private colleges were too few and too sectarian. When the Legislature finally decided to charter a public, secular university, it had to do so over the considerable opposition of Scott's newspaper.

Supporters of establishing Oregon public universities succeeded by simply avoiding Portland and Scott's opposition. It proved a durable strategy.

Matthew Deady, Oregon's first U.S. District Judge, led the effort to establish

Oregon's first public university, despite Scott's opposition. Lawmakers eventually chose Eugene, Oregon's other population center, where the idea of a public university was more welcome. It opened in 1873. Deady was President of the Board of Regents of the State University from 1873-93.

Oregon State University's origins were also influenced by Portland's preference for commerce over education.

After the South seceded at the beginning of the Civil War, Congress passed a flourish of legislation encouraging westward expansion. The Morrill Act granted states 30,000 acres of federal land for each member of their congressional delegation to be sold and the cash used to finance a state university specializing in engineering, agriculture and military science.

In the 1860s, Marion, Benton and Linn counties

were the heart of Oregon agriculture. In 1868, the Legislature named a teacher training academy in Corvallis as Oregon's land grant institution and renamed it Corvallis State Agricultural College.

Private colleges, which were the first Oregon institutions to train teachers, suffered from a high rate of financial failure. The Legislature responded by founding the state's first public normal school in Monmouth in 1882 — Oregon Normal School.

Those three institutions served the state until the population boom after World War I. In 1926, the Legislature created Southern Oregon Normal School in Ashland to train teachers and added Eastern Oregon Normal School in LaGrande in 1929.

Lawmakers considered it unreasonable

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PROPERTY VALUES AND  
CULTURE.



to ask teachers who were going to practice their trade in the Rogue Valley or far Eastern Oregon to move to the Willamette Valley to get their education. Oregon's highway system was rudimentary at best in the 1920s and trains were expensive.

World War II industrialized the American West. Thousands of veterans returned to Oregon and thousands of veterans who had served here, moved here. Oregon's population grew 50 percent during the 1950s.

The GI bill paid for a college education for everyone who served. The enrollment crush was astonishing. The Legislature turned the normal schools in Monmouth, Ashland and LaGrande into liberal arts colleges to meet the demands of veterans.

In Portland, the crush of veterans was handled by private colleges and the Vanport Extension of the State System of Higher Education.

The Vanport Extension was wiped out by a flood in 1948 and eventually relocated in an abandoned high school in downtown Portland. It was renamed Portland State College in 1955 and authorized to offer four-year degrees.

Through the wheeling and dealing of State Sen. Don Willner, D-Portland, the Legislature grudgingly gave in to Portland's postwar entreaties and named Portland State a university in 1969. Portland's modern boosters finally expunged the legacy of Harvey Scott whose stubborn elitism had cost them a state university 100 years earlier.

This tale is not an argument to keep all six universities open because we always have. It is an argument for Abraham Lincoln's dictum, "We cannot escape history."

Each of the state's six universities is deeply woven into the fabric of their communities. To close any one of them will tear the fabric of that community, adversely affecting the economy, property values and culture.

That is a terrible price to pay for the legislative leadership's benign neglect of the carefully nurtured public patrimony it has inherited from the generations of Oregonians who preceded them. ■

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at [Russell@russellsadler.org](mailto:Russell@russellsadler.org).



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# South of the Imagination: A Voyage to Antarctica

By Pepper Trail

**S**outh, far south, of my wildest imagination, a volcano rises from the slate-gray ocean that surrounds Antarctica. This volcano bears a name worthy of a Victorian adventure novel — Deception Island. Its collapsed caldera, open to the sea through a narrow slot, is a protected harbor that is a favorite anchorage for the expedition cruise ships that serve the Antarctic tourist trade. As a naturalist aboard *Le Diamant*, a French-owned vessel, I was one small cog in that trade, and as we approached Deception Island on a mid-summer day this past January, I paced the deck with a mixture of dread and hopeful anticipation.

Flocks of graceful Cape Petrels wheeled around us, flashing their black-and-white checked wings, as *Le Diamant* gingerly nosed her way through Neptune's Bellows, the passage into Deception Island. In just a couple of minutes, we left the birds, the persistent rolling swell, and the limitless, iceberg-studded expanse of the ocean behind, and sailed into the caldera. Calm as a farm pond, the Deception Island caldera is almost devoid of life because of the volcanic vents that make its waters too hot for krill and other Antarctic sea creatures. However, it offers one attraction that many ecotourists find irresistible: the opportunity to swim in Antarctica. This explained my dread, and the grim looks that I exchanged with my fellow naturalists. The Swim was our least favorite Antarctic excursion. You see, it involves digging trenches in the black volcanic ash beach to allow the "swimmers" to wallow in troughs of suitably lukewarm water — the water around the vents themselves being scaldingly hot.

Meanwhile, outside the caldera, where the outer slopes of the Deception Island volcano met the icy krill-filled sea at a cape called Bailey Head, waited one of the world's great natural spec-

IN THE BAYS, LIKE THE  
WELL-NAMED PARADISE BAY  
AND THE EQUALLY  
SPECTACULAR NEKO HARBOR,  
THE HORIZON PULLS BACK  
TO A PANORAMA OF HIGH  
PEAKS, ICE-COVERED  
FROM FOOT TO SUMMIT,  
THAT SEEM TO LIGHT  
THE WORLD WHEN THE  
MORNING SUN STRIKES THEIR  
PURE WHITE SLOPES.

Glacier-covered mountains surround Neko Harbor, our southernmost landing site.

tacles: a teeming colony of more than 300,000 Chinstrap Penguins. If we could get our passengers' Antarctica-bathing finished in time, we just might have a chance to attempt the tricky landing required to visit this great city of penguins. And that explained my hopeful anticipation.

But perhaps I should begin at the beginning. How had I come to be here, beyond the end of the world?

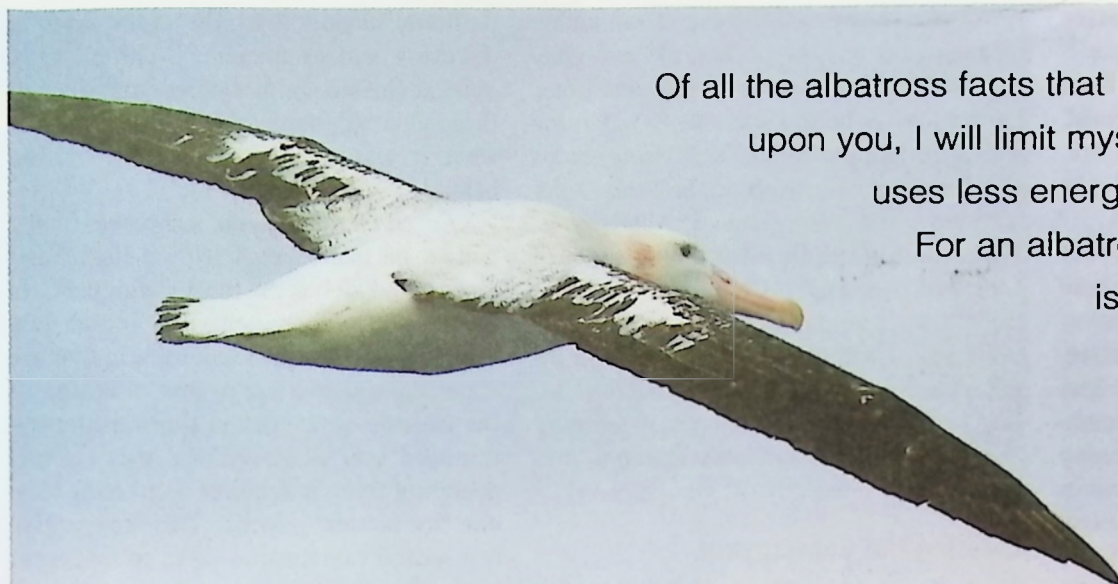
## The Making of a Naturalist

My boyhood love of birds, nurtured by my naturalist father and a childhood spent in the fields and forests of rural New York State, led me to graduate school and a career as an ornithologist. Well, "career" may be too grand a term for years spent in the academic limbo of the itinerant researcher. Not the most stable existence, but intensely rewarding in its opportunities to travel to remote places and to study some of the world's most beautiful and fascinating creatures. These studies took me to Panama and Costa Rica, to St. Lucia in the Caribbean, Suriname in South America, and to the Samoan Islands in Polynesia, as well as throughout North America. Along the way, I became part of the informal and unkempt network of field biologists who share their knowledge of rarely-seen animals, who pass along tips on promising study sites, and whose contacts in out-of-the-way places like Iquitos, Pago Pago, and Puntarenas can save weeks of delay and frustration.

By 1994, however, I had become a family man with two young children, and it was time to leave the life of the globe-trotting field biologist behind. My wife and I settled in Ashland, where we found the community that we had always been looking for. But the urge to see the world is not so easily discarded. Thanks to the contacts I had made over the years, I found that it was possi-



Of all the albatross facts that I, nerd that I am, could inflict upon you, I will limit myself to one: a flying albatross uses less energy than one sitting in the sea. For an albatross, running before the wind is not only freedom, it is ease.



A Wandering Albatross swings low over *Le Diamant* for a closer look.

LEFT: *Le Diamant's* passengers enjoy the sun and an al fresco lunch while cruising the waters of Paradise Bay.

ble to travel to exotic locales without being gone for months at a time: I hired on as a naturalist and lecturer for eco-tours and cruises. These trips last only a couple of weeks, and although they don't offer the same intense rewards as a field study that spans months or years, they *are* compatible with family life (and with keeping a job that actually pays a salary!).

As a tour leader, I traveled around the world, visiting six continents. But it seemed that every trip, whether we were standing among the sublime mist-shrouded ruins of Machu Picchu or relaxing after a day of game-viewing on the Serengeti, one member of the group was sure to turn to me and say, "This is great – but have you ever been to Antarctica?"

Well, no, as a matter of fact, I never had. Antarctica, I must admit, was not high on my list of dream destinations. The idea of seeing penguins was appealing, but to me, a confirmed lover of the tropical rainforest and its overwhelming variety of life, Antarctica seemed like a frozen and largely lifeless world. Besides, no one was offering to send me there.

Then I got a call from a friend who was hiring the staff for *Le Diamant's* maiden voyage to Antarctica. The vessel and her French crew were accustomed to leisurely luxury cruises through the Greek Isles or the Seychelles, stopping every night at a new resort. This would be *Le Diamant's* first expedition cruise, in which passengers would venture out in Zodiacs to explore wild and uninhabited shores. My friend offered me a berth as a naturalist, warning me that she wasn't quite sure what I was in for. Figuring this might be my only chance at Antarctica, I accepted immediately.



### First, Go to the End of the World . . .

Like almost all the ships visiting Antarctica, our destination was the Antarctic Peninsula, the long thumb of land that sticks up from the frozen continent toward South America. The Peninsula offers many advantages for the visitor to Antarctica. It is far closer to the inhabited world than any other part of the continent, lying only about 600 miles south of Cape Horn. As the "banana belt" of Antarctica, it enjoys a relatively long season of open water, free of pack ice – although icebergs are always present. And its dramatic coastal mountains, glaciers, and

abundant islands make the Peninsula one of the most scenic places on earth.

Almost every cruise to the Peninsula begins at the end of the world – the Argentinean port of Ushuaia that proudly proclaims itself as *El Fin Del Mundo*. Ushuaia is located almost 2000 miles south of Buenos Aires, on the island of Tierra del Fuego, a place whose very name evokes the windswept and rain-lashed rag-end of the continent. Despite its location, Ushuaia's days as a backwater are all in the past. These days, it is a bustling ecotourist hub, full of boutiques, restaurants, internet cafes, and travelers from North America, Europe, and Japan, as well as young backpackers from throughout South America. The surrounding scenery is breathtaking, with glacier-draped mountains rising from the city's back streets, and the spectacular Tierra del Fuego National Park just a taxi ride away.

After a memorable day exploring the park, a hurried email to loved ones in the States, and a last meal at one of Ushuaia's gaucho-style *parilla* restaurants, we were ready to embark. *Le Diamant* cast off and sailed east down the Beagle Channel, the protected strait that was first charted by Captain Robert FitzRoy



and his shipboard naturalist Charles Darwin in H.M.S. *Beagle*. Beyond these sheltered waters lay the great Southern Ocean, and the roughest seas in the world, the Drake Passage.

## Who Would Want to Go to Antarctica, Anyway?

*Le Diamant* carried 200 passengers south toward Antarctica. On my cruise, almost all were Americans, with a smattering of Canadians and expatriate Brits. The entire ship had been chartered by a company that handles bookings for university alumni associations, and so ours was a highly educated group. That is entirely typical for Antarctica travelers, who tend to be curious, adventurous, and extremely well-traveled. Some were here for the history (no Antarctica cruise is complete without impassioned arguments in the bar about whether Amundsen behaved like a cad in beating Scott to the Pole), some for the whales, some for the penguins, some for the icebergs. Alone of all the passengers aboard *Le Diamant*, I was here for the albatrosses, those most magnificent of seabirds.

That explains why I was actually looking forward to our crossing of the Drake Passage. This home of unceasing gales and towering waves is just about the best place in the world to see albatrosses. Decked out from head to toe in waterproof gear, with my trusty spotting scope mounted on a gunstock-like affair that allowed me to keep it steady in the worst of seas, I was prepared to strap myself to the bulkhead if that's what it took to spot the Wandering Albatross, whose eleven-foot wingspan and supreme mastery of the wind make it the world's greatest long-distance flier.

Fortunately, it didn't come to that. The fearsome Drake Passage, graveyard of ships, was for both our southward and northward voyages merely the Drake Lake. The mild winds and gently rolling seas were not enough to discomfit the most wobbly of passengers (though most continued to

sport their behind-the-ear Dramamine patches like badges of honor), and they made for ideal albatross-viewing conditions. For hour after hour, I was able to watch the effortless looping falling and rising glides of Wandering, Royal, Black-browed, Light-mantled, and Gray-headed Albatrosses. Their grace in the air is the quintessence of feathered freedom. Of all the albatross facts that I, nerd that I am, could inflict upon you, I will limit myself to one: a flying albatross uses less energy than one sitting in the sea. For an albatross, running before the wind is not only freedom, it is ease.

## Crossing the Convergence

A day and a half out of Ushuaia, still hundreds of miles from land, we crossed into Antarctica. The region's true boundary is not the continental landmass, but the Antarctic Convergence. This is the narrow zone where the deep, frigid, briny waters flowing north from Antarctica meet the warmer surface waters of the South Atlantic, forming a zone of upwelling. The exact location of the Convergence varies from season to season and from year to year. Wherever it is found, south of the

Convergence is Antarctica. This is home to the distinctive species of Antarctic krill (*Euphausia superba*), the shrimp-like crustacean whose unimaginable billions form the basis of the Antarctic food chain – and which is not found north of the Convergence.

For those of us on the deck of *Le Diamant*, the crossing, though invisible, was obvious. As the temperature in the sea below us dropped, the air temperature acquired a new, truly polar chill. It was like walking into a refrigerator.

And then, on the horizon, there they were: icebergs. The icebergs of Antarctica cannot be prepared for. They are the great wild beasts of the polar world, as individual, dangerous, fascinating, unpredictable, and beautiful as any mighty creatures of

flesh and blood. After the initial cries of discovery and excitement, everyone grew quiet at the steady, motionless approach of these floating mountains. We felt then what it was to leave the known world behind.

*Le Diamant* was no icebreaker. She had to be maneuvered with delicacy and tact around all but the most insignificant of “berg bits,” which, believe it or not, is a technical term for pieces of iceberg that are about the size of a car or less. Because of the hazards of navigation through the ice-thronged seas of Antarctica, every vessel operating there is required to have at least one “ice master” aboard. This is essentially a second captain who takes command in heavy ice, and who must have extensive experience in polar conditions. Fortunately, we had one of the most experienced of all: Ice Master Hans Aye, a weather-beaten German with a face as furrowed as the front of a calving glacier and eyes as blue as meltwater. Of an evening you could find him at the bar, moodily swirling a Scotch and muttering Delphic utterances such as “Za Ice never schleeps” and “Never trust za Ice.” Thanks to his unceasing vigilance, we did not strike any icebergs harder than absolutely necessary.

## Black-and-White and Red Penguins

Our first landfall was King George Island, in the South Shetlands. As we cruised slowly along its coastline, I finally grasped what those Machu Picchu and Serengeti tour members had been trying to tell me. Antarctica was on a scale that I had not imagined. The immense mountains and glaciers of the Antarctic Peninsula and its islands are alternately hidden and revealed by dense, ever-changing clouds, creating effects that are both monumental and ethereal. And nowhere is the hand of humankind. Almost everywhere else I have traveled, even the largest and wildest of wildernesses feels like a window through which I can glimpse a former world. Antarctica is not a window; it is a world.

And then there are the penguins. I had seen Yellow-eyed Penguins in New Zealand, but they are rare, widely scattered, and seem all too sadly aware of their likely demise. No such problem in Antarctica, where the Adelie and Chinstrap Penguins in their teeming colonies are as rude, aggressive, and ferociously self-absorbed as one could wish wild animals to be. These

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A small portion of the great Chinstrap Penguin colony at Bailey Head, Deception Island.

are joined by the Gentoo Penguins, my personal favorites, whose gentle ways and touch of white at the temples give them a philosophical air as they contemplate the follies of their more frenetic neighbors – and of the “Red Penguins” who waddle in their midst.

“Red Penguins,” of course, are us. Every visitor to Antarctica is issued a bright-red parka to wear on excursions – the easier to locate the occasional strays should the weather turn ugly. Now our Red Penguins were lining the ship’s rails, squawking loudly in their eagerness to get into the water; that is, into the Zodiacs and then to the shore, to begin their Antarctic adventures in earnest. And here we arrived at a delicate moment – the first launch of a Zodiac from *Le Diamant*. It was not a pretty sight, with the inflatables swinging madly from the launching cranes and bouncing off the ship’s sides. The clear Antarctic air turned blue with French oaths rarely heard outside of Marseilles quayside dives. Eventually, however, all the Zodiacs were launched, and the shuttling of passengers began, through bobbing chunks and slivers of “brash ice”, that crackled and fizzed in the morning sun. It was like floating in a glass of champagne.

As we stepped ashore on the “beach” of

slippery stones, we were almost immediately confronted by the most dangerous animals that we were likely to encounter on our voyage: Antarctic fur seals. They were all asleep, as usual. Bull fur seals can weigh well over 400 pounds, and are extremely aggressive at the height of the breeding season. Fortunately, on St. George Island in mid-January, the fur seals were all comfortably snoozing young females. Not far away was a mound of even more massive mammals: southern elephant seals, also all asleep. These are the largest seals in the world; the females in this group were probably all in the 1000-2000 pound range; and the largest adult males reach an astonishing 11,000 pounds! Finally, there was one doe-eyed Weddell’s seal, elegant in her dappled black-and-silver fur, keeping cool on a snowbank. Further south among the ice floes, we were later to see two more Antarctic seal species, the crab-eater seal (which actually eats krill, there being no crabs south of the Convergence) and the

infamous and sinister-looking leopard seal. Though a fearsome predator on smaller seals and penguins, leopard seals are not nearly as likely to threaten a human as are the testosterone-addled bull fur seals and elephant seals.

Along with the rarely-seen Ross’s seals, this completes the list of mammals that ever visit the land of Antarctica. There are no mice, or rats, or bats, or arctic foxes, or polar bears. In fact, there are hardly any insects, and only two species of flowering plants. The long, dark, savagely cold, and inescapable Antarctic winter means that almost nothing survives on the continent outside of the three months of “summer.” The penguins and seals all go to sea or to the pack ice once winter comes, with the lone exception of the Emperor Penguin, whose incredible life story seems like something out of a movie (specifically, the film *March of the Penguins...*).

After our first landfall at King George Island, we wound through the South Shetlands, making repeated Zodiac landings, and then continued southward through the Gerlache Strait between the Palmer Archipelago and the Peninsula itself. These straits and channels, notably the Gerlache, the Neumeyer, and the LeMaire, provide some of the most sublime cruising in the world.

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On both sides, black crags emerge from massive cowls of ice, their peaks often lost in the icy clouds. Just ahead, a great glacier appears to block the way, its front split by deep blue crevasses; only at the last moment does a channel appear at its foot. The waters are stud-

ded with ice floes, upon which companionable groups of crab-eater seals ride – and here and there, a gunmetal gray leopard seal, with a whole iceberg to itself. In the bays, like the well-named Paradise Bay and the equally spectacular Neko Harbor, the horizon pulls back to a panorama of high peaks, ice-covered from foot to summit, that seem to light the world when the morning sun strikes their pure white slopes. Humpback and minke whales calmly blow and dive around the ship as we slowly advance, ever southward.

CONTINUED ON PAGE 15



# A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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## NATURE NOTES

Frank Lang

### Pacific Northwest Earthquakes

During the golden years of environmentalism, Nature Notes had a sign on the wall of his workroom where he could glance up and see it. "Nature Bats Last" is what said. What it didn't say, was that Nature not only bats last, but Nature is on steroids, throws only strikes and usually hits home runs, but only when Nature wants. Nature doesn't always play fair. Nature showed 21st Century bipedal primates her stuff on December 26, 2004 in a horrifying display of might, seen by most of Earth's human population.

A 9.0 earthquake off the coast of Sumatra in the Indian Ocean set off a huge tsunami that radiated out like waves from a pebble tossed in a puddle. How the tsunami acted and where it went was determined by what was in its way and ocean depth. Tsunami is a Japanese word meaning "harbor wave." When the earthquake occurred, where tectonic plates collide, the ocean floor suddenly deformed, the ocean dropped and then rebounded, causing the tsunami. This event should give coastal dwellers everywhere pause for thought.

Are you safe from tsunamis on the Atlantic seashore? Maybe. But what if 9.0 earthquake occurred off the coast of Africa? The tsunami could reach the east coast in a matter of hours, traveling at jet plane speed, as our December 26 event reached across the Indian Ocean to Sri Lanka, India and beyond. The risks for those of us on shores of the Pacific Ocean are just as real, perhaps more real than real.

Nature Notes has seen the barren scraggly tops of conifers in the intertidal zone on the beach at Neskowin on the

Oregon coast when winter seas and tides expose them. How could a former forest end up below sea level?

The buried forest was the result of a major earthquake caused a subsidence event. Deep cores taken from estuaries

along the Oregon and Washington coasts show a curious alternation of decomposed salt marsh vegetation and sand, repeated over hundreds of years with new layers added an average of every five hundred years. Who built that layer cake?

Big earthquakes and big tsunamis, folks. The last big earthquake, tsunami, subsidence event in our nearby Cascadia Subduction Zone took

place on January 26, 1700. We know this because of analysis of marsh deposits, dendrochronolgy, Native American stories, and Japanese records reporting a tsunami on January 27 and 28, 1700. Will it happen again on the west coast? You bet. When? You do the math.

The West Coast has sophisticated early warning tsunami systems and carefully planned escape routes for towns and cities along the Oregon Coast, but will anyone pay any attention? Or will they run down to the beach to see what it looks like or be in huge traffic jams talking on their cell phones.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



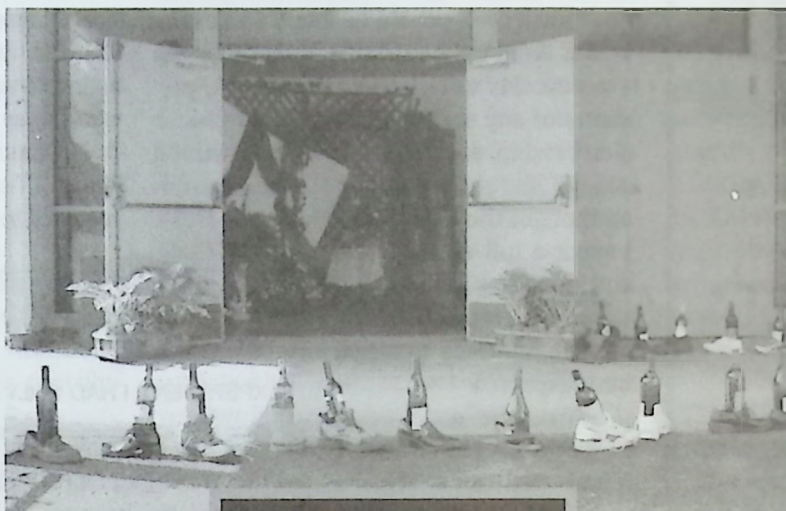
# Gold Beach Celebrates the 19th Annual America's Wild Rivers Coast Art, Wine, and Seafood Festival

By John Martin

"Here's to whales and wine, a most curious confluence," my beautiful friend proclaimed. Our glasses clinked and we sipped.

That was eight years ago at the Whale of a Wine Festival in Gold Beach, Oregon. We're married now. We have kept our promise to not miss a single year of the event and are especially looking forward to this year's. The Festival has grown and evolved into the **America's Wild Rivers Coast Art, Wine, and Seafood Festival**, this year taking place on May 20th and 21st. 2006 will make it the 19th Annual and even though the Festival organizers have expanded it to almost twice the size, it still retains that small coastal town feeling that has made it one of the most popular events on Oregon's southern coast. This year the Festival expands to include Docia Sweet Hall and the Curry Showcase Building as well as the courtyard between at the Event Center on the Beach in downtown Gold Beach. Fifteen wineries, close to fifty artists and crafters, and several local restaurants will be offering up something for everyone to taste and enjoy.

The *Whale of a Wine Festival* originally began as a January event in conjunction with the whale migration. Gold Beach Summer Theatre and the Chamber of Commerce were looking for off-season events to bring in visitors. According to Rachel Hoefer, one of the originators of the *Whale of a Wine Festival*, "The goal was to cozy in with wine tasting during the stormy season after visiting one of the whale viewing sites set up on various bluffs. Curry Arts was invited to display art and help decorate Docia Sweet Hall for ambience."



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"A small group of wineries forged through the weather to spend the weekend at our stormy coast. I can remember the wineries saying, 'We enjoy your small event and limited hours that

allow us time to enjoy Gold Beach.' During the early years we closed the event at 5:00 on Saturday to give the Gold Beach Restaurants a 'perk' of business during the off season," Hoefer said.

The weather in January kept the crowds small so the date was changed to May. The art show was expanded, restaurants were asked to bring in seafood based dishes, and local musicians were invited to entertain the crowd. Local business owner and wine expert Mitchell Kuljis became involved in the mid-90's. "Actually the Wine Festival was one of the things that helped make the decision to move here," Kuljis said. "It was very upscale, small but featuring some great wineries." Kuljis owned the Oregon Coast Trading Post, a small store in Gold Beach that had a tremendous wine selection. "Some of the wineries were clients of mine, they'd come as a

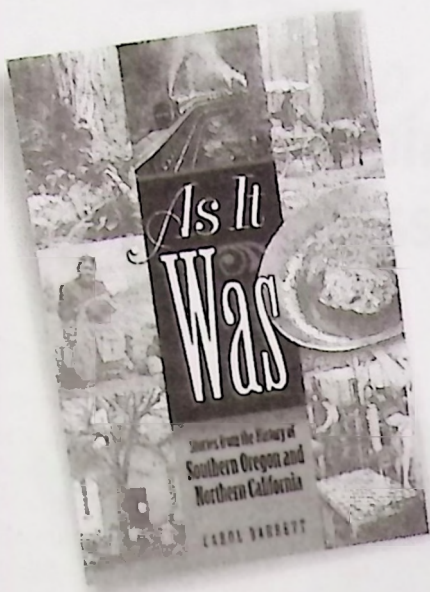
favor but had such a good time, that they come back every year."

For 2006, the lineup of wineries is very impressive. This year's event features Abiqua Wind Vineyards, Bradley Vineyards, Chateau Lorane, Eola Hills, Foris Vineyards, Henry Estate, Rivers Edge Winery, Silvan Ridge/Hinman Vineyards, Willamette Valley Vineyards, Wild Rose Vineyard, Namastee' Vineyards, Mountain Meadows Mead, Sea Mist/Hawks View Winery, La Velle Winery, and Champagne Creek Cellars.

Local restaurants and food vendors will be offering perfect accompaniments to the wine: in addition to

CONTINUED ON PAGE 17





**As It Was: Stories from the History of Southern Oregon and Northern California**

BY CAROL BARRETT

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# OUTSIDE THE BOX

Eric Teel

## The Lost Weekend

About two months ago (as you read this) I tried out a computer/music experiment. I wanted to find out how much music could be found and downloaded from online sources without paying a penny. My criteria were simple: No payments of any sort, including access fees or membership dues, and no doing anything shady - like the old-model Napster free-for-all that got the recording industry all huffy. I spent a full winter weekend pursuing results, and they were much more interesting than I would have expected.

First, the good news. In just a couple of days, I found well more than a thousand songs available for free. In fact, the number was far higher than a thousand, but I simply ran out of time to keep hunting. A handful of my favorite artists offered a song or two right on their own websites, as a bit of a sampler for their new albums. Working at a radio station as I do, I'm surrounded by great music all day long, so stumbling upon a free track from Ray Lamontagne or Brandi Carlile isn't something I'd journal about, but it was cool nonetheless, and would probably be a nice score for a fan. Elsewhere, the popular iTunes site offered a free weekly download, as do a few other commercial sites, and I even signed up for a free trial-membership (no money exchanging hands) at one of the larger online download sites. I also stumbled across an interesting website that deals with the trade of live concert recordings. The site allows one to search through an alphabetical listing of bands that have authorized their concert tapes to be traded. Then, you can pick a particular show and either download individual tracks, or the whole concert, so long as you have

many terrabytes of free space on your computer hard drive.

Now the bad news. There is an enormous amount of bad music out there on the web, and though my project was interesting, it was an incredible waste of time. I came away with the impression that everyone thinks they're a great songwriter/singer. Truth is, they're not, and the time required to sift through all of the noisy dirt

to uncover the nuggets was exhausting on both the eyes and the ears. I can't say it was a total bust. I did find a few things I plan on hanging onto for awhile, but most of the songs were appealing only in the moment, and even that was probably due to the fact that they were simply better than the other songs I was painfully auditioning at the time. The audio quality varied greatly from song to song, as if

some had been recorded in a bathroom with the shower running, or in the back of a mini-van, and some of the downloads took so long I could go make a snack or go out for a bike ride and it still have time to watch it finish.

Until my weekend experiment, I had only a moderate appreciation for the valuable filtering provided by record companies, record labels, and for radio stations (like this one) dedicated to truly exploring music. Sure, many phenomenal artists fall through the cracks of the traditional system, or are paired up with a production team that has no clue how to translate the artist's art to CD with any deft skill, but direct artist-to-listener communication and distribution via the internet has helped remedy that situation. The main problem I found was that there are simply not enough hours in the day to explore all that exists

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musically, and much of what does exist didn't seem worth the time it took me to listen to it. For example, what good is filling a computer or mp3 player with 15,000 songs, only 36 of which are actually worth listening to?

That's the beauty of a station like the Rhythm & News Service (and I don't intend this as a plug for JPR, for there are dozens of great stations across the country pursuing the same inspired musical goal in the service of similarly passionate listeners.) While there is a nearly endless supply of music out there to explore, it's a whole lot easier to be guided through the stormy seas by a trusted docent DJ. And with each docent, the tour takes a slightly different route, with different highlights and memorable tunes, some of which may make their way to your personal collection. ■

Having crawled *out of the box* for the May issue, Scott Dewing will return to the pages of the *Jefferson Monthly* for the June issue. Many thanks to Eric Teel for his contribution this month.

# ANTARCTICA

From p. 11

And then, much too soon, it is time to turn north. Our furthest south is 65° 11' S; about 150 miles *north* of the Antarctic Circle. It is a passing disappointment to have come so far and not make it to the Circle – until the Ice Master informs us that the ice conditions there would crush *Le Diamant* like an eggshell, making a soufflé of us all. Well, in that case, never mind.

There is one great highlight saved for our northward passage: Deception Island. And so now we are back aboard the Zodiacs, heading across the flat waters of the caldera toward the shoreline of gritty black ash, to “swim in Antarctica.” And when it came right down to it, I must confess that the sight of under-clad and over-aged enthusiasts delightedly splashing in the alternately scorching and freezing water won over even the grumpiest of naturalists (that would be me). It was bizarre, yes, but bizarrely charming.

Even the volcanically heated waters of Deception Island do not make swimming in Antarctica a genuine sensual delight, so soon enough *Le Diamant* was again under way. Our captain – oh, gallant and adventurous Captain Garcia! – was determined to make the landing at the great penguin colony at Bailey Head.

The seas were gray and uneasy, and the white-capped waves were pierced with the flashing forms of chinstrap penguins porpoising in from every direction toward the landing beach. Because of the strength of the swells, the Zodiacs had to maneuver in stern-first, allowing them to zoom away as soon as the passengers were unloaded. Timing was critical, and adrenalin levels were high. The landing passed in a blur, and so it was a profound shock to struggle out of my life vest above the high-water line and to find myself standing among thousands and thousands of penguins.

They were aware of us, of course, but far more concerned with their own problems: namely, getting enough krill to grow their chicks to independence in the brutally short time before winter returned; and getting in and out of the surf without being attacked by the leopard seals that might be lurking there. So, while we huddled as close together as possible to avoid disturbing them, they sidled a short distance away,

and promptly forgot about us.

Then, guiding the guests forward in small groups, we entered the colony. It was, I imagine, like walking onto the field of Yankee Stadium during the World Series. The slopes of the volcano rose above us, tier after tier occupied by clustering, quarreling, cheering and braying penguins. In that shrimp-scented air, the wind chilled the temperature of wine, the sun flashing off a passing iceberg, the world filled with the din of a city of penguins, I fell truly, deeply, and permanently in love with Antarctica. Here, in the world's hardest place, life prevails. So, in addition to its beauty, its wildness, its purity, Antarctica offers one more gift to its visitors, the least expected and the most needed gift of all: hope. And for that elixir, I know I will return to Antarctica again and again. ■

Pepper Trail is an Ashland naturalist, writer, and poet. To read more of his work, visit [www.peppertrail.net](http://www.peppertrail.net).



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Michael Feldman's

# Whad'Ya Know

## All the News that Isn't

Elections disputed in Belarus, or, Big Stink in Minsk.

Polls show Bush more to be pitied than censured.

Bush and Cheney to make *Road to Baghdad* to popularize war to public.

Mr. Bush insists Iraq is a success; may he never know failure.

Iraq is easy—raising twins is hard.

The President refuses to refer to Iraq as a civil war—he calls it the War of Northern Aggression. Or, the War Between the Sheiks.

Victory close at hand in the war against reporters. The president thinks the US shouldn't have to pay to get good news.

Mr. Bush says getting US troops out of Iraq may be left to the Jenna and Barb administration. Along with the nine trillion debt—that's only 4½ trillion each.

US tells Iraqis further rebuilding is between them and Menard's.

Responding to calls to step down, Don Rumsfeld proves he can still get into his wrestling tights.

*Smoking Gun* reports that Dick Cheney not only requires all the lights on and the TVs tuned to Fox in his hotel rooms, but Brit Hume has to come in and turn down the bed.

More setbacks at Homeland Security as no one can find the color warning chart. Just assume "orange" until you hear otherwise.

First sign of spring as the cardinals return to Vatican City.

Barry Bonds suing author who claims he swings a 30 ounce needle.

*That's all the news that isn't.*

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# ON THE SCENE

## Crossing East

**C**rossing East, an eight hour documentary on the history of Asian American immigration, from pre-America to post-9/11, will be presented on JPR's *News and Information* service beginning in May. Because of systematic exclusionary laws, the numbers of Asians immigrating have been kept down over the course of America's history. Right now Asians are a low four percent in America. Though the fastest growing minority, Asians are viewed as perpetual foreigners and their history has largely been untold.

*Crossing East* concentrates on the many waves of Asian immigration into America and the impact this immigration has had on descendants, global ties, and the making of this country. *Crossing East* relies on scholarly and oral history interviews, archival recordings, and professional actors reading historical documents and literature, as well as original music by traditional Asian American musicians around the country.

Along with the radio documentary, the producers of *Crossing East* are also collaborating with local public radio stations, such as JPR, as well as community groups to bring *Crossing East* to a wider audience.

Above all, *Crossing East* is about realizing both that we must be open to the histories of the people around us, and that we must share our own histories with our communities. Hosted by George Takei and Margaret Cho. For more information about the eight part series, visit [www.crossingeast.org](http://www.crossingeast.org)



Margaret Cho



George Takei

### Program 1

#### First Contacts (May 7)

International trade brought early Asian travelers to the Americas. Chinese sailors signed on with Yankee ships. Filipinos escaped Conquistadors and founded their own colony in Louisiana. Hawaiians explored the Pacific Northwest and settled among Native Americans. The Opium Wars and subsequent Coolie Trade created issues that forced Chinese out of China. *Crossing East* brings you the previously untold stories of quests for gold and adventures as well as hardships in the new land.

### Program 2

#### Frontier Asians (May 14)

The legacy of the frontier is the towns, farms and ranches settled by Asian Americans. Chinese laborers brought technology to help mine gold and build railroads. Ing "Doc" Hay, frontier herbalist, brought healing and prosperity to an Oregon town. Laws excluded Chinese women but some were smuggled in and forced into prostitution work. Chinese, Japanese, South Asians and Filipinos revitalized the West with their farming skills. *Crossing East* features the early West with miners, buckaroos, farmers and doctors.

### Program 3

#### Raising Cane (May 21)

Hawaii was a self-contained society when Captain Cook made first contact. Then settlers and missionaries turned Hawaiians into workers and the islands into plantations. Chinese, Japanese, Filipinos and Koreans came to work the fields. Picture brides from Japan and Korea came to find a new life. The first strikes in Hawaii were organized by Asian labor. Hawaii became the most multicultural state in the U.S. with its own language, Pidgin English. *Crossing East* weaves a unique cross-cultural American tale through music, descendant histories and sounds of Hawaii.



**Program 4**  
**Exclusion & Resistance (May 28)**

Keep Asians Out – that has been the consistent message toward Asian immigrants since before the Exclusion Act of 1882. Countering Ellis Island, Angel Island detained Asian immigrants for months. Chinese were the first ethnicity targeted for exclusion in the U.S. With increasing numbers of South Asians came redefinitions of race and exclusion. Filipinos immigrated freely as wards until restrictive laws were passed in 1934. Today, Cambodian residents are in danger of deportation. *Crossing East* gives detailed accounts of immigration laws designed specifically to restrict Asian Americans.

**Program 5**  
**Brides & Children (June 4)**

Wars create poverty conditions and a surplus of dispossessed women and children. Many women married American service men. The War Brides Act of 1945 and McCarran-Walter Act of 1952 opened up immigration for military families. Asian intermarriages created a new Asian American identity. Korean children were the first international adoptions in the U.S. Operation Baby Lift in 1975 brought thousands of children from Vietnam. Chinese babies are at the top of current transnational adoptions. *Crossing East* explores the little told accounts of military brides and Asian American adoptees.

**Program 6**  
**Post '65 Generation (June 11)**

The Immigration Act of 1965 allowed Asian family members, entrepreneurs and skilled workers to immigrate to the U.S. The Immigration Act of 1965 meant that Asian families could immigrate into the country. Korean, South Asian, and Chinese communities found work in family businesses. The brain drain of medical professionals and scientists arrived from Asian countries such as the Philippines. The increased immigration of Asians to this country provided a large pool of sweatshop labor. *Crossing East* shows how each Asian group found a special field of work and offered their expertise and skills to a burgeoning economy.

**Program 7**  
**Refuge From War (June 18)**

America has been home to refugees since the Potato Famine and the rise of Communism. The U.S. involvement in the Vietnam War caused devastation throughout Southeast Asia and brought families who had no choice but to seek a new life in America. The Khmer Rouge came to power in Cambodia and killed millions of their own people. Refugees from Cambodia, Vietnam, and Laos were forced into US sponsored refugee camps. Families formed new communities, started businesses and educated the next generation. Today, new refugees from Laos reunite with their Hmong American families. *Crossing East* highlights a tumultuous time of war and resettlement and examines differences in culture, education and socio-economic backgrounds of Southeast Asian refugees.

**Program 8**  
**New Waves, New Storms (June 25)**

With economic downturns and tragic events comes violence and revision of immigration laws – particularly toward Asian Americans – who fight back with grassroots organization. Asian Americans protested the hate crime killing of Vincent Chin and the false accusations of spying on Scientist Wen Ho Lee. Los Angeles erupted into violence in 1992 that affected Korean-owned stores. South Asian taxi drivers organized a strike against unfair practices in NYC. South Asians are being recruited in computer fields but are not treated as citizens. Today, Japanese-Americans who were interned during World War II rally with Middle Eastern and South Asian communities against post 9/11 discrimination. *Crossing East* sheds light on current discriminatory treatment against Asian Americans from the last two decades and what we can learn from past mistakes.

*Crossing East* is a project of MediaRites Productions, an organization focused on creating and distributing original work that tell true-life stories and improve society by increasing understanding across communities. ■

Tune in to JPR's News & Information service Sundays at 5pm to hear *Crossing East*.

# SPOTLIGHT

*From p. 13*

the seafood choices – clam chowder, crab cakes, BBQ shrimp and more – there will also be cheese, chocolate, breads, and other foods to enhance the flavors of the wine.

The art show at the Festival has been expanding over the years and now commands the entire upstairs mezzanine of Docia Sweet Hall. Regional artists will be displaying paintings, sculpture, photography, and multi-media artwork throughout the weekend. Crafters will be on-hand to show and discuss their creations which range from wood carving to leatherworks to handmade soaps. Additionally, a few selected artists will be demonstrating their talents including portrait painting, wool spinning, and jewelry design.

The weekend kicks off with the annual Rogue River 10k Run & 5k walk. This one-of-a-kind race starts with a brisk ride up the Rogue River on one of the Mail Boats Hydro-Jet Boats to the starting line at Tu'Tu Tun Lodge. Powerful, safe and comfortable, the Hydro-Jet Boats are specially designed for the Rogue River. 4-star Tu Tu' Tun Lodge, nestled on the north bank of the Rogue River, is time and again named one of the best hotels in the world – a perfect starting place for a fun run.

Chip Weinert, Executive Director of the Gold Beach Chamber of Commerce, puts it this way, "The third weekend in May is reserved for YOU. We open our doors to the world and invite everyone in for a glass of wine, some beautiful art, and delicious food. Don't let this opportunity pass you by. Come this year and make plans to attend every year."

*For more information about the America's Wild River's Coast Art, Wine, and Seafood Festival call the Gold Beach Chamber of Commerce at (541) 247-0923 or visit them online at [www.gold-beachchamber.com/WineFestivalIndex.htm](http://www.gold-beachchamber.com/WineFestivalIndex.htm). Entry is \$8.00 for both days.* ■





# PROGRAM GUIDE

## At a Glance

### Focus

### CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

As the *Metropolitan Opera* season concludes, listen for a month of special broadcasts. This year's Met season finale is Handel's *Rodelinda* on May 6th. Saturday May 13th The Metropolitan Opera National Council presents the finalists of this year's National Council Auditions on the Met stage. Each finalist will sing two arias accompanied by the Metropolitan Opera Orchestra, conducted by Patrick Summers. Saturday May 20th JPR will offer a sample of *Opera Stage*, a new Opera series being offered by the WFMT Network of Chicago. *La Fanciulla del West* by Giacomo Puccini will begin the series during which host Peter Van De Graaff will present a 13-week season of repertoire favorites and lesser-known treasures from some of the world's finest music capitals. On Saturday May 27th The Metropolitan Opera will celebrate the career of general manager, of Joseph Volpe, who retires at the end of July after 42 years at the Met, with a star-studded gala concert. The Gala Concert will include performances by nearly thirty vocal artists and Patrick Summers will conduct the artists, orchestra and chorus of the Metropolitan Opera in a program comprised of arias, duets, and ensembles.

### Volunteer Profile: Alaya M. Ketani

Alaya came to Ashland about three years ago having lived on the Oregon Coast for several years, and on the California coast before then. She came to visit a friend here during a time of intense recovery from a critical condition following an auto accident, and decided to relocate here. Alaya is used to being at the ocean having spent her childhood in La Jolla and having lived in other ocean locations, however she finds deep appreciation for the natural beauty here, lack of constant wind, four seasons, and the most loving welcome and friendships she's ever experienced.

Alaya is a Nationally Board Certified Hypnotherapist with advanced specializations and training in Hypnosis, Hyperemperia, and Accelerated NLP Meta States. Among her certifications are hypnosis for cancer, surgery, pain, anxiety, phobias, fertility, birthing, hypnodontics (dental), weight mastery, sleep disorders, sports and performance. She spent the last year receiving specialized certifications in Hypnotherapy for Cancer and Surgery, which has become her inspiration having had her mother and two grandmothers pass from cancer. She is very excited to offer this program to clients and medical professionals. She will also be facilitating group sessions with the Natural Vision Improvement Workshops beginning soon.

She enjoys long walks in nature and viewing interesting homes, swimming, yoga, the adventure of travel, and loves dear friends – both ones already established and new ones about to be met.

She became involved with JPR while attending a CD sale. She met Eric Teel, who reminded her very much of her own brother, and began training as a fill-in music host for JPR's *Open Air*. Alaya enjoys presenting beautiful uplifting music to listeners as an expression of her gratitude for life's wonders. She loves the staff members; they have been wonderful to her.



## Rhythm & News [www.ijpr.org](http://www.ijpr.org)

<p>● FM Transmitters provide extended regional service.</p> <p>● FM Translators provide low-powered local service.</p>	<b>Stations</b> <b>KSMF 89.1 FM</b> ASHLAND <b>KSBA 88.5 FM</b> COOS BAY <b>KSKF 90.9 FM</b> KLAMATH FALLS <b>KNCA 89.7 FM</b> BURNIEY/REDDING <b>KNSQ 88.1 FM</b> MT. SHASTA <b>Translators</b> CALLAHAN/ FT. JONES 89.1 FM CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM PORT ORFORD 89.3 FM ROSEBURG 91.9 FM YREKA 89.3 FM	<b>Monday through Friday</b> 5:00am Morning Edition <b>N. CALIFORNIA STATIONS ONLY:</b> 7:50am California Report 9:00am Open Air 3:00pm All Things Considered 5:30pm Jefferson Daily 6:00pm World Café 8:00pm Echoes 10:00pm Late Night Jazz with Bob Parlocha <b>Saturday</b> 6:00am Weekend Edition 10:00am Living on Earth 11:00am Car Talk 12:00pm E-Town 1:00pm West Coast Live	3:00pm Afropop Worldwide 4:00pm World Beat Show 5:00pm All Things Considered 6:00pm American Rhythm 8:00pm Grateful Dead Hour 9:00pm The Retro Lounge 10:00pm The Blues Show <b>Sunday</b> 6:00am Weekend Edition 9:00am Marian McPartland's Piano Jazz 10:00am Jazz Sunday 2:00pm Rollin' the Blues 3:00pm Le Show 4:00pm New Dimensions 5:00pm All Things Considered 6:00pm Folk Show 9:00pm Thistle & Shamrock 10:00pm Music from the Hearts of Space 11:00pm Late Night Jazz/Bob Parlocha
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- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

## Stations

**KSOR 90.1 FM\***  
ASHLAND  
\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
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**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

## Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

## Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am The Metropolitan Opera
- 2:00pm From the Top
- 3:00pm Played in Oregon

- 4:00pm All Things Considered
- 5:00pm EuroQuest
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

## Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Center Stage from Wolf Trap
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm State Farm Music Hall

## Translators

- |                    |                     |                                    |                                     |
|--------------------|---------------------|------------------------------------|-------------------------------------|
| Bandon 91.7        | Coquille 88.1       | Klamath Falls 90.5                 | Merrill, Malin, Tulelake 91.9       |
| Big Bend, CA 91.3  | Coos Bay 89.1       | Lakeview 89.5                      | Port Orford 90.5                    |
| Brookings 91.1     | Crescent City 91.1  | Langlois, Sixes 91.3               | Parts of Port Orford, Coquille 91.9 |
| Burney 90.9        | Etna/Ft. Jones 91.1 | LaPine, Beaver Marsh 89.1          | Redding 90.9                        |
| Camas Valley 88.7  | Gasquet 89.1        | Lincoln 88.7                       | Sutherlin, Glide TBA                |
| Canyonville 91.9   | Gold Beach 91.5     | Mendocino 101.9                    | Weed 89.5                           |
| Cave Junction 89.5 | Grants Pass 88.9    | Mt. Shasta, McCloud, Dunsmuir 91.3 |                                     |
| Chiloquin 91.7     | Happy Camp 91.9     |                                    |                                     |

# News & Information



- AM Transmitters provide extended regional service.
- FM Transmitter

## Stations

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

## Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 3:00pm News & Notes

- 4:00pm Open Source (Mon.-Thurs.)
- Tech Nation (Fri.)
- 5:00pm On Point
- 6:00pm Fresh Air (repeat of 3pm show)

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 6:00pm News & Notes (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

## Saturday

- 5:00am BBC World Service

- 8:00am Marketplace Money
- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Selected Shorts
- 6:00pm Fresh Air Weekend
- 7:00pm New Dimensions
- 8:00pm BBC World Service

## Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am On The Media
- 11:00am Marketplace Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm Studio 360

### KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Crossing East
- 6:00pm People's Pharmacy
- 7:00pm The Parent's Journal
- 8:00pm BBC World Service



## E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.ijpr.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [hepburna@sou.edu](mailto:hepburna@sou.edu)

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

## MONDAY-FRIDAY

5:00am-6:50am

### Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

### JPR Morning News

Includes weather for the region.

7:00am-Noon

### First Concert

Classical music throughout the morning. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Calendar of the Arts* at 9:00 am, *Featured Works* at 9:05, *As It Was* at 9:30, and *Composer's Datebook* at 10:00 am.

Noon-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

### All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Ted Askew, and Steve Seel.

## SATURDAYS

6:00am-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

### First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, and *Calendar of the Arts* at 9:00am.

10:30am-2:00pm

### The Metropolitan Opera

2:00pm-3:00pm

### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

### Played in Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

### EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

### Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm

### Center Stage from Wolf Trap

3:00pm-4:00pm

### CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

### All Things Considered

The latest news from NPR.



5:00pm-7:00pm

## To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

## State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

## FEATURED WORKS

\* indicates May birthday

### First Concert

- May 1 M Alfven\*: *Midsummer Vigil*
- May 2 T A. Scarlatti\*: *Concerto Grosso No. 2 in D*
- May 3 W Glazunov: *Piano Sonata No. 2 in E Major*
- May 4 T R. Strauss: *Till Eulenspiegel's Merry Pranks, Op. 28*
- May 5 F Hanson\*: *Laude*
- May 8 M Stamitz\*: *Viola Concerto in D minor, Op. 1*
- May 9 T J.S. Bach: *Concerto for flute, violin & piano in A minor*
- May 10 W Paderewski: *Fantasia Polonaise on Original Themes, Op. 19*
- May 11 T Still\*: *Symphony No. 2, "The Sunday Symphony"*
- May 12 F Vanhal\*: *Sinfonia in D Major*
- May 15 M Vivaldi: *Concerto in C Major*
- May 16 T Sibelius: *Rakastava, Op. 14*
- May 17 W Haydn: *Trio No. 34 in B*
- May 18 T Goldmark\*: *Overture: In Italy*
- May 19 F Kabalevsky: *The Comedians, Op. 26*
- May 22 M Wagner\*: *Siegfried Idyll*
- May 23 T Mozart: *Symphony No. 29*
- May 24 W Suk: *Fantasy, Op. 24*
- May 25 T Zelenka: *Caprice in F Major for Two Horns*
- May 26 F Boccherini: *String Quintet No. 6, Op. 25*
- May 29 M Albeniz\*: *España, 6 Feuilles d'Album*
- May 30 T Tchaikovsky: *Francesca da Rimini*
- May 31 W Marais\*: *Suite in C Major*

## Siskiyou Music Hall

- May 1 M Rheinberger: *Piano Quintet in C major, Op. 114*
- May 2 T Goetz: *Symphony in F, Op. 9*
- May 3 W H.I.F. Biber: *The 5 Sorrowful Mysteries*
- May 4 T Reicha : *Quintet in G Minor*
- May 5 F Brahms : *Symphony No.4 in E*
- May 8 M Zemlinsky: *The Mermaid*
- May 9 T Beethoven : *Symphony No. 7*
- May 10 W LeClair\* : *Violin Concerto No. 6 in A*
- May 11 T Still\* : *Symphony No.2, "Song of a New Race"*
- May 12 F Hoffmeister\*: *String Quintet in D minor*
- May 15 M F. Gernsheim: *Symphony No. 1 in G minor, Op. 32*
- May 16 T Liszt: *De Profundis*
- May 17 W Sinding: *Piano Concerto in D Flat*
- May 18 T Goldmark\*: *String Quintet in A minor*
- May 19 F Grofe : *Grand Canyon Suite*
- May 22 M Beach: *Symphony in E minor, "Gaelic"*
- May 23 T Rimsky-Korsakov: *Antar*
- May 24 W Gyrowetz : *String Quartet in A Flat*
- May 25 T Holst : *The Planets*
- May 26 F Herbert : *Cello Concerto No.1*

May 29 M Sgambati: *Piano Concerto in G minor, Op. 15*

May 30 T Mussorgsky: *Pictures at an Exhibition*

May 31 W Haydn: *Symphony No. 82 "The Bear"*

## HIGHLIGHTS

### Metropolitan Opera

May 6 • *Rodelinda* by Handel

Conductor: Patrick Summers

Renée Fleming, Stephanie Blythe, Andreas Scholl, Christophe Dumaux, Kobie van Rensburg, and John Relyea

May 13 • *National Council Grand Finals Concert*

The Metropolitan Opera National Council presents the finalists of this year's National Council Auditions on the Met stage.

### WFMT Radio Network's Opera Stage

May 20 • *La Funclulla del West* by Giacomo Puccini

Conductor: Antonio Pappano

José Cura, Mark Delavan, Andrea Gruber, Jonathan Lemalu, Francis Egerton, Robert Lloyd, Mark Stone, Grant Doyle, Jared Holt, Harry Nicoll, Graeme Broadbent, Hubert Francis, Robert Murray, Adrian Clarke, Jeremy White, Clare Shearer, Graeme Danby and Lee Hickenbottom.

### Metropolitan Opera

May 27 • *The Metropolitan Opera Salutes Joseph Volpe*

The *Metropolitan Opera* will celebrate the career of general manager, of Joseph Volpe, who retires at the end of July after 42 years at the Met, with a star-studded gala concert

### Saint Paul Sunday

May 7 • Rachel Barton Pine, violin; Matthew Hagle, piano

This week on *Saint Paul Sunday*, Bill McLaughlin welcomes a daughter of Chicago—violinist Rachel Barton Pine—whose richly varied offerings, including Ravel's "Blues" sonata, reveal the virtuosity and exuberance that are her trademark. She'll also perform a trio of Baroque solo works, a delightful Scottish Suite, and the world premiere of a breathtaking new work called "Rush" by another Chicagoan, composer Augusta Read Thomas.



Rachel Barton Pine

May 14 • *eighth blackbird performs Chen Yi*

Sparks: The intrepid artists of eighth blackbird—a sextet of flute, clarinet, violin, cello, piano, and percussion—are as acclaimed for the brilliance of their playing as they are for sparking inspiration in the composers who write for them. This week we get generous tastes of each. Of the four works they perform, three were created especially for them: David Kellogg's *Divinum Mysterium*, an ecstatic elaboration on sacred chant; Fireflies, Carlos Sanchez-Gutierrez's powerful vision of a Central American massacre; and finally "Glacial Exhalations," a vivid opening movement from the larger concerto *Split Horizon*, whose



*eighth blackbird performs on Saint Paul Sunday on May 14th at 10:00 am.*

composer, David Schober, joins eighth blackbird in the studio. We'll also hear a fourth work that puts percussionist Matthew Duvall through his paces: Chen Yi's multi-textured *Qui*.

May 21 • TBA

May 28 • Lelf Ove Andsnes, piano

Dubbing him "the most interesting pianist of his generation," *The New York Times* recently hailed Leif Ove Andsnes for his "gorgeous tone, fleet-fingered technique, rhythmic integrity, and textural clarity." Mr. Andsnes brings each of these prodigious powers to bear on his wide-ranging program for *Saint Paul Sunday* this week, first touring us through Vienna at Carnival-time with Robert Schumann's mercurial *Faschingsschwank aus Wien*, and next offering three transporting works by Debussy, including the beloved *Isle Joyeuse*.

### From The Top

May 6 • *From the Top* celebrates the 250th birthday of Wolfgang Amadeus Mozart with a special show from the historic Troy Savings Bank Music Hall. This week features works by a composer who is same age Mozart was when he began to write music, and a performance of a piece written by one of Mozart's students.

May 13 • *From the Top* comes to you this week from Florida State University as part of the Seven Days of Opening Nights festival.

May 20 • *From the Top* goes into the archives to revisit some great performers and great performances.

May 27 • *From the Top* ventures to the charming Village at Winona in Indiana for a show featuring a fun-loving saxophone/double bass duo.



Keep informed!

# Jefferson Daily

Listen to the Jefferson Daily

Regional news

Commentaries

In-depth interviews

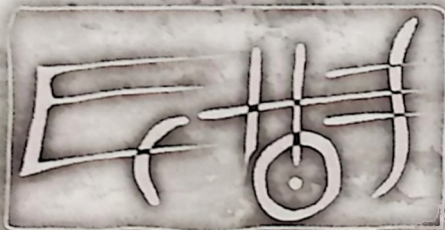
Feature stories

4:30pm Monday-Friday

## CLASSICS & NEWS

5:30pm Monday-Friday

## Rhythm & News



Grab a good book, a glass of wine, or just sink into your easy chair and join host John Diliberto for two hours of modern ambient soundscape. Echoes creates a soundscape of music that's soothing yet intriguing.

Jefferson Public Radio invites you to join us for an evening of *Echoes*. You have nothing to lose but stress!

WEEKNIGHTS • 8PM-10PM

## Rhythm & News

### PROGRAM GUIDE

# Rhythm & News Service

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

### MONDAY-FRIDAY

5:00am-9:00am

#### Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50.

### NORTHERN CALIFORNIA ONLY:

7:50am

#### California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm

#### Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour.

3:00pm-5:30pm

#### All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm

#### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm

#### The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm

#### Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

#### Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

### SATURDAYS

6:00am-10:00am

#### Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

#### Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon

#### Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm

#### E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm

#### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm

#### AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm

#### The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm

#### All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

#### American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

#### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

#### The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am

#### The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

### SUNDAYS

6:00am-9:00am

#### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

#### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.



10:00am-2:00pm

### Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

### Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

### The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

### Late Night Jazz with Bob Parlocha

## HIGHLIGHTS

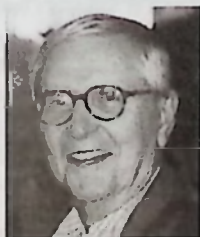
### Marian McPartland's Piano Jazz

#### May 7 • Curtis Stigers

Singer and saxophonist Curtis Stigers is one of the most distinctive voices in music, and one of his generation's finest interpreters of American songs. Stigers began his career with a soulful debut album that promised international pop stardom. But his real love has always been jazz, and his more recent endeavors have proved where his passion lies. He joins McPartland for "But Not for Me," "My Foolish Heart," and other standards.

#### May 14 • Whitney Balliett

Jazz critic and drummer Whitney Balliett has been a dedicated observer of jazz and its musicians for the last half-century. Jazz critic for *The New Yorker* since the late '50s, Balliett has been a prolific writer of concert and recording reviews, artist portraits, and critical essays on jazz. He and McPartland reminisce about Ellington and perform "Squeeze Me."



Whitney Balliett

#### May 21 • Mimi Fox

Guitarist Mimi Fox is a rising star invigorating the jazz guitar tradition. With an amazing set of chops and a crystal pure tone, Fox cooks whether playing bebop or ballads. Her compositional abilities are evident as she plays her tune, "Perpetually Hip." With McPartland and Gary Mazzaroppi on bass, Fox tears up the fretboard on "What Is This Thing Called Love."

#### May 28 • John Harmon

John Harmon is an enthralling jazz pianist, a tireless educator, and a widely commissioned composer. A diverse musician, Harmon explored the realms of fusion with the nonet "Matrix," but he's also created classical chamber works. In his playing and compositions, Harmon draws on his love of the outdoors and Native American traditions, which you'll hear as he performs his compositions, "Taos Pueblo" and "Billy Sunday."

### The Thistle & Shamrock

#### May 7 • Boys of the Lough

The first of the full-time professional Celtic bands to become internationally popular, Boys of the Lough occupy a unique position of respect in the traditional music world. They have completed over fifty U.S. tours, and their performances and recordings spread across five decades. Dave Richardson talks about life with the Boys, from the early days to the present.



The Boys in the Lough

#### May 14 • The Strathspey King

Fiddler and composer James Scott Skinner (1843-1927) wrote a huge number of tunes that are considered classics today. Learn more about this larger than life Victorian character — the self-styled "Strathspey King" — and hear his music played by Battlefield Band, Natalie MacMaster, and by Skinner himself, recorded on cylinder in the early 20th century.



Natalie MacMaster

#### May 21 • Beyond Borders

Fiona talks with fellow broadcasters to find out what appeals to them about the emerging sounds in Celtic music.

#### May 28 • Sea Sound

This week, we create images and sounds of the sea through old and new traditional music, and feature the classical sounds of William Jackson's work for fiddles, pipes, woodwind, and string ensembles: A Scottish Island.

## A "Heart Healthy" recipe from



## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.  
[www.zorbapaster.org](http://www.zorbapaster.org)

## PITA PIZZAS WITH SPINACH

(Makes 4 servings)

4 Pita bread, whole wheat  
1 Cup Low-fat ricotta cheese  
1/2 tsp Garlic powder  
1 Package Frozen spinach, chopped, thawed and squeezed dry  
3 Medium Tomatoes, sliced  
3/4 Cup Crumbled feta cheese  
3/4 tsp Dried basil

Preheat oven to 400 degrees.

Place pita breads on baking sheet. Combine the ricotta cheese and garlic powder and spread evenly over pitas. Top with spinach tomatoes, feta cheese, and basil.

Bake for 12-15 minutes or until pita bread is lightly browned.

### Nutrition Facts

Serving size: 1 serving  
Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving  
Calories 357.11  
Calories From Fat (31%) 112.03  
Calories From Protein (21%) 73.24  
Calories From Carbs (48%) 171.84  
Total Fat 12.82g 20%  
Saturated Fat 7.56g 38%  
Monounsaturated Fat 3.02g  
Polyunsaturated Fat 1.20g  
Trans Fatty Acids 0.00g  
Cholesterol 44.10mg 15%  
Sodium 743.76mg 31%  
Potassium 575.48mg 16%



# News & Information Service

**KSKJ AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE

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## MONDAY-FRIDAY

5:00am-7:00am

### BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

### The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

### The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

### Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

### Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

### To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

### Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm-4:00pm

### News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

### Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

### Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm

### On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

### Fresh Air with Terry Gross

Repeat of 3pm broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

6:00pm-7:00pm

### News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

### The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am

### BBC World Service

## SATURDAYS

5:00am-8:00am

### BBC World Service

8:00am-9:00am

### Marketplace Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

### Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

### A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

### Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

### Fresh Air Weekend

7:00pm-8:00pm

### New Dimensions

8:00pm-8:00am

### BBC World Service

## SUNDAYS

5:00am-8:00am

### BBC World Service

8:00am-10:00am

### To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

### On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

### Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

### A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

### This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

### Studio 360

Repeat of Saturday's broadcast.

**KTBR/KRVM LANE & DOUGLAS CO. ONLY:**

3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.



5:00pm-6:00pm  
**Crossing East**

Eight one-hour documentaries on the many waves of Asian immigration into this country and the impact this immigration has had on descendants, global ties, and the making of America

6:00pm-7:00pm  
**People's Pharmacy**

7:00pm-8:00pm  
**The Parent's Journal**

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am  
**BBC World Service**



## A Prairie Home Companion

With GARRISON KEILLOR

Garrison Keillor does it all, live,  
right in your radio. How did he  
get in there? Must be magic...

**Saturdays at 3pm  
Sundays at 12 noon**

### News & Information

## TUNE IN

# GRATEFUL DEAD ⚡ HOUR

**Saturdays 8pm on Rhythm & News**

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Tapes and Transcripts:  
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[www.npr.org/](http://www.npr.org/)

**ALL THINGS CONSIDERED**  
1-877-677-8398  
[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

**CAR TALK**  
1-888-CAR-TALK  
[cartalk.cars.com/](http://cartalk.cars.com/)

**DIANE REHM SHOW**  
Call-in line: 1-800-433-8850  
[drehm@wamu.org](mailto:drehm@wamu.org)  
[www.wamu.org/rehm.html](http://www.wamu.org/rehm.html)

**FRESH AIR**  
Tapes, transcripts 1-877-213-7374  
[freshair@whyy.org](mailto:freshair@whyy.org)  
[whyy.org/freshair/](http://whyy.org/freshair/)

**LIVING ON EARTH**  
1-800-218-9988  
[www.loe.org/](http://www.loe.org/)

**MARIAN McPARTLAND'S  
PIANO JAZZ**  
(803) 737-3412  
[pj@scetv.org](mailto:pj@scetv.org)  
[www.scerm.org/pj/](http://www.scerm.org/pj/)

**MORNING EDITION**  
Listener line: (202) 842-5044  
[www.npr.org/programs/morning/](http://www.npr.org/programs/morning/)

**NEWS AND NOTES  
WITH ED GORDON**  
[www.npr.org/programs/newsnotes](http://www.npr.org/programs/newsnotes)

**ON THE MEDIA**  
[onthemedi@wnyc.org](mailto:onthemedi@wnyc.org)  
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[www.bbc.co.uk/home/today/index.shtml](http://www.bbc.co.uk/home/today/index.shtml)

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[www.moretothepoint.com](http://www.moretothepoint.com)

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### AMERICAN PUBLIC MEDIA

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[americanpublicmedia.org/](http://americanpublicmedia.org/)

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[http://saintpaulsunday.publicradio.org/contact/](http://http://saintpaulsunday.publicradio.org/contact/) for listener emails.

**WRITER'S ALMANAC**  
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### INDEPENDENT PRODUCERS

**E-TOWN**  
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Boulder, Colorado 80306-0954  
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[info@etown.org](mailto:info@etown.org) · [www.etown.org](http://www.etown.org)

**EARTH & SKY**  
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(512) 477-4441  
[people@earthsky.com](mailto:people@earthsky.com)  
[www.earthsky.com](http://www.earthsky.com)

**EUROQUEST**  
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PO Box 222, 1200 JG Hilversum  
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[tnf@well.com](mailto:tnf@well.com)  
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**HERE & NOW**  
WBUR, 890 Commonwealth Ave.  
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1-800-909-9287  
[Letters@Here-Now.org](mailto:Letters@Here-Now.org)  
[www.here-now.org/](http://www.here-now.org/)

**LATE NIGHT JAZZ with Bob  
Parlocha**  
1-773-279-2000 · [www.wfmt.com](http://www.wfmt.com)

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[www.hos.com/](http://www.hos.com/)

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Berkeley, CA 94704  
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(tickets/reservations)  
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www.pacificpower.net

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**Shoreline Education for Awareness**  
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**& Natural History**

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**Jacksonville Museum & Children's Museum**  
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**Schneider Museum of Art**  
Ashland, OR · (541) 552-6245

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**Ashland Street Bicycles**  
Ashland, OR · (541) 482-3440

**The Bike Shop**  
Redding, CA · (530) 223-1205

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Grants Pass, OR · (800) 648-4874

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Mount Shasta, CA · (530) 926-2359

**McKenzie Outfitters**  
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**Redding Sports LTD**  
Redding, CA · (530) 221-7333

**Rogue Valley Cycle Sport**  
Ashland & Medford, OR · (541) 488-0581

**Sims Cycle & Fitness**  
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**Upper Sacramento River Exchange**  
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Ashland, OR · [www.ashlandbeanscene.com](http://www.ashlandbeanscene.com)

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**The Black Sheep**  
Ashland, OR · (541) 482-6414

**The Breadboard Restaurant**  
Ashland, OR · (541) 488-0295

**Brothers Restaurant**  
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**Caffe Café**  
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**Café Maddalena**  
Dunsmuir, CA · (530) 235-2725

**Cornerstone Bakery & Cafe**  
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**Cozmic Pizza**  
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**Greenleaf Restaurant**  
Ashland, OR · (541) 482-2808

**Grilla Bites**  
Medford, OR · [www.grillabites.com](http://www.grillabites.com)

**Il Giardino Cucina Italiana**  
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**Kaleidoscope Pizzeria & Pub**  
Medford, OR · (541) 779-7787

**Lord Bennetts**  
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**Sengthongs**  
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**Sozo Coffee and Tea House**  
1955 Union Street

**Summer Jo's**  
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**Thai Perfect Cuisine**  
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[ashlandspringshotel.com](http://ashlandspringshotel.com) · (541) 488-1700

**Ashland's Tudor House**  
Ashland, OR · (541) 488-4428

**Travel Essentials**  
Ashland, OR · (541) 482-7383

**WildSpring Guest Habitat**  
Port Orford, OR · [www.wildspring.com](http://www.wildspring.com)

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**Friends of the Animal Shelter**  
[www.whiskersonwheels.org](http://www.whiskersonwheels.org)  
(541) 292-9649

**Lithia Springs Veterinary Care**  
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**Directions**  
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**Earthly Goods**  
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**Elegant Sole**  
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**Footwise - The Birkenstock Store**  
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**Hot Spring Spa**  
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**Waterstone Mineral Springs Spa**  
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**Lassen Peak Winery**  
Shingletown, CA  
[www.lassenpeakwinery.com](http://www.lassenpeakwinery.com)

**Mad River Brewing Company**  
Blue Lake, CA · (707) 668-4151

**Matson Vineyards**  
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**Valley View Winery**  
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# Art



## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival presents six plays continuously this month: Shakespeare's romance *The Winter's Tale*, a story of the power of jealousy and forgiveness; *The Diary of Anne Frank* in an honest, new adaptation; Oscar Wilde's witty and scandalously unsentimental comment on Victorian sincerity, *The Importance of Being Earnest*; a new play about a modern family caught between their dreams and reality called *Up*; William Inge's warm slice of life straight from the heartland, *Bus Stop*; and *Intimate Apparel*, the award-winning story of a black seamstress, who is working for uptown socialites while being courted by a mysterious Caribbean laborer. Performances at 1:30 & 8 p.m., backstage tours at 10 a.m. Tuesday-Sunday. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. [www.osfashland.org](http://www.osfashland.org).

◆ The Camelot Theater presents *An American Daughter* by Wendy Wasserstein, May 10th-June 11th. When a health care expert and 40-something daughter of a long-time Senator, is nominated to a Cabinet post, an indiscretion from her past is discovered. The media turns it into a scandal, which imperils her confirmation and divides her family and friends. "...enormously moving, with richly written characters..." - *N.Y. Newsday*. \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main St, Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents *tick, tick . . . BOOM!* thru June 4th. This autobiographical show by Jonathan Larson was written five years before his 1996 show *Rent* became a hit musical and was awarded the Pulitzer Prize. Full of passion and humor expressed through a contemporary rock score, as it deals with vital themes of love, friendship, art, and holding on to dreams. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ Oregon Stage Works presents Eve Smyth's *The Peter Pan Project*, May 5-14th. \$10 general/5 students. On May 26th, *The Memory of Water*, by Shelagh Stephenson, begins its run thru June 26th. This is the story of three daughters who arrive home on the eve of their mother's funeral and commence a humorous, spirited, tender journey into family relationships. From

present to past and back again, through dementia, doubt devotion and delight, it's "blessedly and mercurially funny . . . a real find." The Times (London) Thurs-Sat. at 8 pm., Sun. at 2 pm. Adults \$17, students \$10. OSW is located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or [www.oregonstageworks.org](http://www.oregonstageworks.org).

◆ Southern Oregon University's Center Square Theater performs two productions this month: May 11th-21st, *Ghosts* by Henrik Ibsen, tells the story of a mother preparing to build an orphanage in honor of her later husband, when the return of her son exposes dark secrets. "The most moral play ever written." - George Bernard Shaw. May 18th-June 3th, *A Funny Thing*



The Coos Art Museum presents "Creative Continuum," through May 20th. This is a joint exhibition of prints curated from the permanent collection of Crow's Shadow Institute of the Arts and Coos Art Museum.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to [pauichristensen@earthlink.net](mailto:pauichristensen@earthlink.net)

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts

*Happened On The Way To The Forum*. In ancient Rome, the slave Pseudolus is on a comic odyssey, navigating "liars, lovers, and clowns" to gain his freedom. All shows at 8 pm. Southern Oregon University Theatre Center Square, 1250 Siskiyou Blvd., Ashland (541) 552-6348

◆ The Theatre Arts Program at Rogue Community College in Medford presents Bertolt Brecht's *The Good Person of Szechuan* on May 12th-14th. The play is translated by OSF's Douglas Langworthy, and staged in the round at The Warehouse on Bartlett. In true Brechtian style, this production mixes an east coast gangster vernacular with exotically delicate songs, and the evocative masks of Joshua and Shallon Heuertz, to tell a timeless Chinese-styled parable about a dear, sweet woman striving to be good in a cruel world. The production features 24 RCC actors and two formidable SOU student musicologists mining myriad moving moments to celebrate innocence amid avarice. Friday and Saturday at 8 pm, Sunday matinee at 2, Sunday evening at 7 pm. \$6 (tickets at the door, or call 245-7520). At The Warehouse on Bartlett (corner of 9th and Bartlett, RCC Medford), Medford.

◆ Oregon Stage Works presents *The Memory of Water*, Best British Comedy of 2000 (Olivier Award) by Shelagh Stephenson, who uses outrageous humor to explore what happens when three daughters arrive home on the eve of their mother's funeral. May 26-June 26; Fridays, Saturdays, Mondays at 8:00p, Sundays at 2:00p; general \$17, students \$10. Previews May 24 and 25, all tickets \$10. Oregon Stage Works is located in the A Street Market Place, 185 A Street, Ashland. Reservations and information (541) 482-2334. [www.oregonstageworks.org](http://www.oregonstageworks.org).

### Music & Dance

◆ The Latino Student Union of Southern Oregon University invites salsa fans of all ages to celebrate Cinco de Mayo with an evening of live salsa music and dancing with Mambo Rico, on May 5th. Salsa dance lesson starts at 8:30, live music at 9:30. \$12 at the door (\$8 for students). Advance tickets at the Latino Student Union, \$10/6. Proceeds to benefit the SOU Latino Student Union. At the Britt Ballroom, Southern Oregon University, Ashland

◆ The Southern Oregon Repertory Singers celebrates the birth of Wolfgang Mozart with a West Coast Premiere of Robert Levin's new edition of the *Mass in C Minor* and the opening movement of Piano Concerto No. 26 in D Major (Coronation) on May 6th-7th. The Mass has not





OSU and the Fremont-Winema National Forests present the 7th annual International Migratory Bird Day Celebration on May 13th.

been performed locally in any version for over 15 years. Levin's edition, based on recently discovered sketches in Mozart's hand, adds seven movements to the traditional edition and is being hailed as "a glorious, fully Mozartean vision of a complete Mass" (Allan Kozinn, "New York Times"). This performance includes the Repertory Singers, the Southern Oregon University Chamber Choir, full orchestra, and soloists. Pre-concert lectures 1 hour prior to all Ashland concerts. \$25. On May 6th, 8 pm, and May 7th, 3 pm. At Southern Oregon University Music Recital Hall, Ashland.

◆ The Rogue Valley Peace Choir hosts a fundraiser on May 6th, 7 pm. Taiko drumming, Japanese Obon dancing, a martial arts demonstration. Music will be provided by the Children's Peace Choir, the Peace Choir Ensemble, and a Shakuhachi flautist. Participants can learn about ikebana, bonsai, and the kimono. The choir is raising money to send a contingent to Japan to sing on the 51st anniversary of the atomic bombing. \$12 in advance (tickets available at Music Coop) or \$15 at the door. At Unitarian Center on 4th and C Streets, Ashland.

◆ St. Clair Productions presents Wake the Dead, the World's First Celtic All-Star Grateful Dead Jam Band, on May 13th. 8 pm. The Bay Area festival favorite weaves together sizzling Irish jigs, reels, and airs with the most singable songs of the Grateful Dead. The band's unique takes on favorites like Sugaree in waltz-time or the bagpipe romp through Bertha have been critically acclaimed worldwide. \$15 in advance, \$17 at the door and \$8 for kids 5-17. At the Unitarian Center, 4th and C Streets, Ashland. Tickets at (541) 535-3562, at the Music Coop or [www.stclairevents.com](http://www.stclairevents.com)

◆ Craterian Performances offers a rich variety of events this month:

On May 5th, 8 pm, Los Hombres Calientes ("The Hot Men") perform a Cinco de Mayo concert of red-hot Latin jazz. Featuring Jason Marsalis, (younger brother of celebrated jazz musicians Wynton and Branford), legendary percussionist Bill Summers (a key member of jazz

giants Herbie Hancock and The Headhunters), and young trumpet king Irvin Mayfield, Los Hombres Calientes are one of the freshest-sounding jazz acts and an incendiary world-music mix – a fusion of modern acoustic jazz, New Orleans soul, Latin grooves and Afrocentric rhythms. \$29-23, Youth (0-18) \$22-16.

On May 6th, the Rogue Valley Youth Chorus presents their spring concert "Mozart and More." 7 pm. \$5.

On May 13th-14th, the Rogue Valley Chorale performs "Waltzing In Spring." 8 pm/3 pm. \$15 general, \$5 students.

On May 19th-21st, the Youth Symphony of Southern Oregon presents its three ensembles—Youth Strings, Youth Orchestra and Youth Symphony – in performance. Violinist Lucy Claire Curran, 2006 Youth Symphony Concerto Competition winner, also offers a performance of excerpts from Eduard Lalo's *Symphonie Espagnole*. \$10 general, \$5 seniors/students. At the Grants Pass High School Performing Arts Center on May 19th. 7:30 pm. At the Music Recital Hall at SOU in Ashland on May 20th, 7:30 pm. At the Craterian Ginger Rogers Theater in Medford on May 21st, 3 pm. Tickets are available at Paddington Station and Larry's Music (Medford and Grants Pass). (541) 858-8859, [www.yosso.org](http://www.yosso.org).

On May 30th-31st, STOMP performs at 8 pm. The international percussion sensation has garnered an armful of awards and rave reviews, and has appeared on numerous national television shows. The eight-member troupe uses everything but conventional percussion instruments – matchboxes, wooden poles, brooms, garbage cans, Zippo lighters, hubcaps – to fill the stage with magnificent rhythms. As USA Today says, "STOMP finds beautiful noises in the strangest places." \$58-52.

The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and [www.craterian.org](http://www.craterian.org)

◆ The Siskiyou Institute presents pianist, Alexander Tutunov, and violinist, Larry Stubson, performing works by Mozart, Shubert and Brahms on May 12th. 8 pm. Tutunov won the first prize of the Belarussian National Piano Competition, and was a winner of the Russian National Piano Competition. Violinist Larry Stubson is a retired public school teacher and has played with the Rogue Valley Symphony for 28 years, serving as concertmaster, principal 2nd violin and principal violinist. \$20, student discounts available. Events at the Old Siskiyou Barn often sell out quickly. Seating and parking are limited and on a reservation only basis. For information, reservations and directions call (541) 488-3869 or e-mail [info@siskiyoinstitute.com](mailto:info@siskiyoinstitute.com) [www.siskiyoinstitute.com](http://www.siskiyoinstitute.com)

◆ The Southern Oregon University's Women's Resource Center presents "Athena in Velvet;" a Spring celebration of women and creativity, on May 19th. This is a unique evening of music and art, with the Portland-based groups Myshkin's Ruby Warblers and Dirty Martini, as well as local talent Elizabeth Simmons. Performance art is featured as women transform into human statues, representing the earth and the attributes of the goddess Athena. 8 pm. At MOJO

Rising Workshop & Event Studio, 140 Lithia Way, Ashland. (541) 552-6216

◆ The Ashland Folk Music Club offers a Contra Dance on May 20th. Live music and caller. Beginning instruction 7-7:30 pm, main dance 7:30-10:30 pm. Members \$5, Students \$4, Non-members \$7. At the Walker School Gym, at Walker and Homes Avenues, Ashland (541) 552-1039

◆ Southern Oregon Repertory Singers, Paul French, conductor, present the West Coast Premiere of Mozart's Great Mass in C Minor, Sat. May 6, 8:00 pm and Sun, May 7, 3:00 pm at the SOU Music Recital Hall. Pre-concert lectures are 7 pm Sat & 2 pm Sun. This newly completed edition by Robert D. Levin features a 27-piece orchestra, soloists, and the SOU Chamber Choir. Also on the program is the Mozart "Coronation" concerto, first movement, Jodi French, piano. Champagne receptions follow both performances. Adults \$25, students \$5 with ID. Tickets available at the door and by phone (541) 552-0900. These concerts partially funded by a grant from The Carpenter Foundation.

### Exhibition

◆ The Schneider Museum of Art presents a ceramics exhibition called "Soaring Spirits: Feet of Clay" runs thru June 17th. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

### Festival

◆ The City of Medford and the Art in Bloom Festival present "Art in Bloom" on May 13th. Now in its sixth year, "Art in Bloom" is a spring-time festival showcasing fine artists from all over the West Coast, live entertainment, art and floral workshops for adults, children's art activities and exhibits. Enjoy the day outdoors at Vogel Plaza and in the blocks surrounding the Craterian Ginger Rogers Theater and the Rogue Gallery & Art Center, downtown Medford. (541) 772-8118

## UMPQUA

### Theater

◆ Umpqua Actors Community Theatre will present *ART* by Yazmina Reza running week-ends through May 14th. Reza's play received the 'Tony' award for best play in 1998. Fri & Sat: 8 pm, Sun: 2 pm. \$9. At Betty Long Unruh Theatre, Umpqua Community College, 1624 W Harvard, Roseburg. (541) 673-2125

### Music & Dance

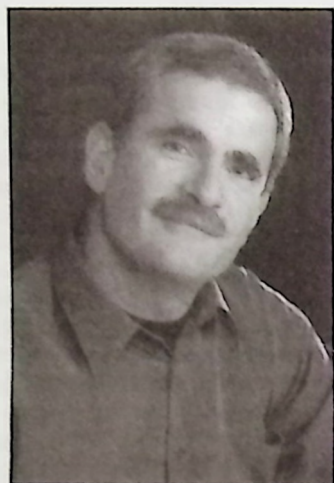
◆ Roseburg Concert Chorale presents its 33rd annual spring concert May 7th. The concert will be in two parts, with part one performing Antonio Vivaldi's "Gloria," and part two presenting arrangements of American spirituals, including arrangements by Jester Hairston and Undine Moore. The Chorale will be accompanied by the Umpqua Chamber Orchestra. 3 pm. \$7 individual, \$5 senior, \$15 family, available at Hanson Jewelers, While Away Books, Sutherlin Drug, Whipple Fine Arts or at the door. At

CONTINUED ON PAGE 31



# The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at **552-6782** in the Medford/Ashland area and at **1-800-838-3760** elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at [www.jeffexchange.org](http://www.jeffexchange.org).

[www.jeffexchange.org](http://www.jeffexchange.org)



## RECORDINGS

Craig Faulker

### The Sound of Memory

Sometimes what may seem the silliest thing has sublime roots and ramifications. Though often unrecognized, much of humor is this way. For example, perhaps you recall that Calvin & Hobbes cartoon where Calvin asks his dad why all the old television programs were in black and white. Dad's reply was that in 1957 the world changed from black and white to color. The last frame in the cartoon depicted Calvin with a rather perplexed look on his face.

While chuckling at the overt elements of humor, I confess to being one of those individuals who couldn't help becoming almost immediately afflicted with a recognition and appreciation of the rather sublime questions concerning the nature of consciousness and objective reality which are implied in the joke. For instance, what actually are shape and color and where do they reside? Are they intrinsic attributes of material objects or just categories of conscious perception? What is the nature of the relationship between consciousness and matter? Is consciousness itself merely an epiphenomenal outgrowth of matter and living organisms, or is it something more fundamental and universal, and does the material world somehow come into being and take shape as a function of a universal consciousness? These are ancient questions and although it may not be immediately obvious, the structure and content of the human cultural mind and the civilization which we have produced are deeply woven with the threads of this and related forms of inquiry.

Accompanying such forms of inquiry has come innovation. The world didn't suddenly change from black and white to color in 1957...the visible part of the electromagnetic spectrum has evidently been around a bit

longer than that. However, when Thomas Edison invented and first demonstrated the phonograph in 1878 the human perception and understanding of the relationship between consciousness and matter did undergo a certain significant shift. The audible component of memory ceased to reside exclusively in the subjective sphere. It now

had a counterpart in objective empirical reality. People were thrilled. Ladies swooned. Some thought it was a magic trick or even the work of the devil. The more metaphysically and mystically inclined believed it had deep spiritual significance. All of these are typical responses of the human mind to phenomena, natural or humanly engineered, which have not been fully absorbed into a more evolved knowledge base.

The mix of fear and wonder which formed in the mind of many people when initially presented with the technological recording and reproduction of sound was poignantly dramatized in a motion picture called 'Nell'. When the young backwoods lady, played by Jodie Foster, first heard recorded music she was awestruck and frightened. Nowadays a more typical human response, in that particular situation, might be to grouse about those young kids and tell them to turn the damn thing down.

Along with anticipating that still deeper inquiry into and understanding of the relationship between consciousness and matter will almost certainly yield yet further utterly remarkable technological innovations, it's also useful to look back and see how far we've come in such a relatively short time. Edison thought his phonograph would be employed largely as a verbal transcription tool and he initially resisted its utilization for entertainment purposes. It

“  
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didn't take long, however, for the ubiquitous human proclivity for simple amusement to push aside that constraint. Among the first recordings made for entertainment were comedy skits, and of course music. It may surprise you but many of these very early recordings still exist and are becoming publicly available in the recent avalanche of reissued vintage American music. Credit is due here to several such reissue enterprises, and in particular I would single out the Archeophone label. These folks are systematically tracking down the old extant wax and celluloid cylinders, and the later shellac discs, on which these early commercial recordings were made, extracting the encoded information with state of the art technology, and digitally reprocessing the contents while removing as much of the noise as possible. Those recordings which have then been rendered sufficiently audible, or are considered to be of particular historical significance, are being grouped by year and content, and issued for sale to the public in a series of cd's entitled 'The Phonographic Yearbook.' Should you choose to avail yourself of these you will hear the very first recordings of antiquated cultural vignettes, melodies, lyrical themes, and whole songs, many of which both long predate their first ever recording, and some of which also continue to be reprised and remain part of our collective memory even today.

Since Edison's invention, the audible content of the human cultural mind, and indeed even recent history itself, is no longer a silent affair. The ongoing effort to preserve audible elements of our cultural history is not altogether unlike the intellectuals and cloistered monks of the middle ages who, prior to Gutenberg's invention of movable type and cognizant of the capriciousness and tyranny of the sociopolitical winds, devotedly and painstakingly hand copied and preserved what they could of the ancient wisdom traditions of humanity. Our musical heritage is arguably, if not almost certainly, of a considerably less sublime and ultimately less significant nature than the illumined wisdom of the ancient philosopher-sages, but it is nevertheless a treasured part of our heritage and I for one am grateful to be able to partake of it. ■

Craig Faulkner produces and hosts *American Rhythm* Saturdays at 6-8pm on JPR's *Rhythm & News* service.

# ARTSCENE *From p. 29*

Jacoby Auditorium, Umpqua Community College, 1140 College Road, Roseburg. (541) 672-1016.

## NORTH STATE

### Theater

◆ Riverfront Playhouse presents *Bedroom Farce* by Alan Ayckbourn thru June. The Riverfront Playhouse is at 1620 East Cypress, Redding. (530) 225-4130

◆ BareStage Theatre presents "Destruction of the Redding Improv Players," on May 13th., "WhoDun'It?" on May 26-27th. 8 pm. The Redding Improv Players strike again with their usual zany offbeat comedy antics. \$10 general, \$8 students and seniors. Or \$25 general admission includes dinner, dessert, beverages and the play. Tickets at Francisco's Mexican Restaurant in Red Bluff, online at [www.barestage.com](http://www.barestage.com) or at the door. BareStage Theatre, 446 Antelope Blvd., Red Bluff. (530) 529-1241.

### Music

◆ Community Jazz Ensemble presents a concert on May 3rd, 7:30. Shasta College's full-size jazz big band directed by Dr. Larry Grandy performs its Spring Concert. Shasta College Theatre, Redding. (530) 225-4761

### Exhibition

◆ The City of Redding presents "American Exploration & American Spirit: Selections from the Corporate Collection of A.G. Edwards," May 8th-July 14th. M-F, 8-5. Seventy-five images produced during the 19th and 20th centuries, the exhibition combines two separate shows, bringing together works that trace the westward expansion of the United States with other pieces that visually define the ideas of liberty and the American spirit. At Redding City Hall, 777 Cypress Avenue, Redding (530) 225-4104

### Festival

◆ Mendocino Film Festival presents independent films in feature length, shorts, foreign, documentary, about artists, and locally-made categories, May 18th-21th. At various times in four venues in Mendocino, Little River, and Fort Bragg. Also, Opening Night Party, panel discussions, and Awards Ceremony. Special guest, director/producer Sydney Pollack. Mendocino. (707) 937-0171. [www.mendocinofilmfestival.com](http://www.mendocinofilmfestival.com)

## OREGON & REDWOOD COAST

### Music

◆ The Pistol River Concert Association presents folksinger Lauren Sheehan, "Two Wings," May 20th, 8 pm. Playing guitar, banjo, and mandolin player, Sheehan sings interpretations of songs learned directly from some of America's greatest folk and blues artists. \$15. At Pistol

River Friendship Hall, Pistol River. (541) 247-2848

◆ The Eureka Chamber Music Series presents an evening of Grand Opera and Broadway classics with the San Francisco Opera Center Singers on May 5th, at 7:30 pm. Opera singers from both the Merola Opera Program and the Adler Fellowship Program have produced such opera stars as Thomas Hampson and Deborah Voigt. A Meet-the-Artists reception follows. Adults \$30, students \$10, children \$5. At the Calvary Lutheran Church, 716 South Avenue, Eureka. (707) 445-9650.

### Exhibition

◆ The Coos Art Museum presents "Creative Continuum," thru May 20th. This is a joint exhibition of prints curated from the permanent collection of Crow's Shadow Institute of the Arts and Coos Art Museum. Sponsored in part by a grant from the Coquille Tribal Community Fund, this is the first Art Museum exhibition of many works by contemporary Native American artists. Two additional exhibits from Crow's Shadow Institute of the Arts are also on display: "The Myth of Creation" and "Stories of the Living Land." "The Myth of Creation" presents an exhibition of tribal stories and folklore, told through the art of print making, by San artists from the Kalahari Desert in Botswana, Africa and Umatilla Tribe members from Pendleton, Oregon. "Portfolio One" displays 16 prints by emerging Seattle artists in this museum-wide exhibition of contemporary prints. A retrospect of works by Katrina Van Allen. Abstract images influenced by the Middle East, the American Southwest and the Southern Oregon Coast. On display upstairs in the Uno Richter Atrium & the Mabel Hansen Gallery. Admission: \$5, \$2 Seniors & Students. Coos Art Museum is located at 235 Anderson, Coos Bay, or online at [www.coosart.org](http://www.coosart.org). (541) 267-3901

◆ The Humboldt Arts Council presents sculpture by Rebecca Johnson thru May 28th. Johnson implements old world methods and techniques combined with contemporary perceptions to convey her ideas about place and environment. And the Redwood Art Association begins its 50th Anniversary Year with a Spring Exhibition at the Morris Graves Museum of Art, 646 F Street, Eureka. Juried and judged by David Jenks, well known Mendocino landscape and portrait artist, this exhibition runs thru May 21st. Morris Graves Museum of Art 636 F St. Eureka (707) 442-0278

◆ The Port Orford Arts Council and the North Curry Chamber of Commerce will present the "Port Orford Cedar Expo 2006," May 27th-28th. 10-8 pm and 10-3 pm. The Expo features a Fine Arts and Crafts Contest, booths, displays, guest speakers (Nancy Appling will give a Chautauqua program called "Trees", native American Hoopa Tribe Member will





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## AS IT WAS

### The First Automobile in Ashland

By Alice Mullaly

Southern Oregon is home to Lithia Motors, one of the largest automotive dealerships in America ranking in Fortune Magazine's top 1000 companies. But the first car ever seen in the area was driven into Ashland, Oregon's, Lithia Plaza, in September 1902.

Mr. and Mrs. G. W. Carmack were on a trip from their home in Seattle, Washington, to Sacramento, California. Pulling into downtown Ashland in their horseless carriage dubbed "Carmack's gasoline machine," they stopped their rather large and cumbersome automobile, built especially for them by the Mobile Company of America, at the Plaza to obtain fuel.

The *Ashland Tidings* newspaper used the occasion to explain to readers the popularity of the automobile, reporting there were some ten thousand of them in the country. The editor of the paper then surmised, "It does not seem improbable that within a few years their price will be reduced so materially that the number of persons who own them will be very much greater than it is today."

In 1946, an automobile dealership was started by Walt DeBoer on the very plaza in Ashland where the Carmacks had stopped for gas forty-four years earlier. And from that humble beginning, Lithia Motors got its start. The rest, as they say, is history.

Sources: *Ashland Tidings*, September 18, 1902;  
[www.lithia.com](http://www.lithia.com), "Our History"

### Lights, Camera ... Jacksonville

By Dawna Curler

For nearly a century, Hollywood moviemakers have been filming stories in the unique and varied settings of Southern Oregon. The historic town of Jacksonville, with its 19<sup>th</sup> century buildings, has been an especially popular site.

Every so often a movie company shows

up in Jacksonville for a few days and draws attention. But perhaps no production caused more of a stir in the little village than the 1970 filming of *The Great Northfield Minnesota Raid*.

For about a month, Universal Pictures took over the community and "dressed" it to look like the 1876 Midwest town where Jesse James and his gang bungled their famous bank robbery. Power poles were removed, paved streets were covered with dirt, wooden planks disguised concrete sidewalks, and a wooden facade was built to hide a vacant lot.

Although only two hundred extras were needed, nearly 5,000 local residents, many dressed in their own costumes, showed up for a casting call.

Over the years, quite a number of motion pictures and made-for-TV movies have been filmed in Jacksonville, including the 1948 western *Last of the Wild Horses* and a 1987 TV version of *Inherit the Wind*. But none seem to be remembered more fondly than when the "James Gang" came to town.

Source: Curler, Dawna. "Cinema Magic Casts Spell Close to Home, Filmmaking in Southern Oregon," *Southern Oregon Heritage Today*, Winter 2005, Vol. 1, pp. 8-10.

### Walker's Wild Ride

By Nancy J. Bringhurst

Here's one that might even baffle the folks at CSI: Gordon Jesse Walker spent 31 years mule skinning in the Rogue Valley, packing government mules to deliver supplies to fire lookouts and construction and maintenance crews working in remote areas.

He had his share of adventures, but none as mysterious as the day in 1979 when he headed to McKie in the Sky Lakes region.

From the start, his animals were nervous, and by the time they reached the shelter, they were so agitated that Walker could barely unpack them. A cold, spooky shiver ran down his spine.

It was well-founded, for just then a powerful and painful blow hit his shoulder. His



arm suddenly went numb and he couldn't move his shoulder at all. There was no one, no sound, nothing in sight. It was difficult to finish unpacking the panicked mules with one arm while trying to calm his terrified horse, but he wanted out of there quickly.

It took a month for his animals to calm down, and even longer for Walker to heal what an X-ray revealed to be a bone displacement and a badly bruised muscle. But nothing ever explained how he got the injuries or why.

Source: "Gordon Jesse Walker," *Water Witching Mule Skinner* by Nancy J. Bringhurst, *Southern Oregon Heritage*, Vol.3, No.3, 1998



# LITTLE VICTORIES

Mari Gayatri Stein

Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with Craig Stillwell as the new chief writer and script coordinator. Dr. Stillwell has a Ph. D. in History from the University of Notre Dame and is currently an instructor in the Colloquium Program at Southern Oregon University. His team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News Service* at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* - 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

*As It Was II* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit [www.asitwas.org](http://www.asitwas.org).

DON'T GIVE IT A THOUGHT.  
EMPTY SPACE GIVES RISE  
TO FAITH. NOW  
THROW THE BALL.

WHAT AM I GOING  
TO DO WITH THE  
REST OF MY LIFE?

Empty space gives rise to faith.

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

## ARTSCENE

From p. 31

explain Port Orford cedar's spiritual, cultural uses), and tree planting/sales. At Port Orford Community Building E. 11th Street, Port Orford. (541) 332-0487. [www.cedarexpo.com](http://www.cedarexpo.com)

### KLAMATH

#### Theater

◆ The Ross Ragland Theater and Cultural Center presents *Hot Apple Pie* on May 18th,

7:30 pm *Hot Apple Pie* features country, bluegrass, rock, and even a slice of rhythm and blues. And on May 20th, "A Taste of Klamath," is the region's social event of the year. 5:30 pm. Enjoy local brews and wines, edibles and diverse musical entertainment in the Ross Ragland Theater and Cultural Center. At the Ross Ragland Theater, 218 N. 7th St., Klamath Falls. [www.rrtheater.org](http://www.rrtheater.org)

◆ The Linkville Players present Robert Louis Stevenson's nightmare-inspired bogey tale, *Dr. Jekyll and Mr. Hyde*, thru May 20th. 8 pm. Based on a true story, this classic horror tale addresses the duality of man's contrary emotions and desires. \$7-11 (\$1 off for students and seniors). Ticket info/reservations: (541) 882-

2586. The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782.

#### Festival

◆ OSU and the Fremont-Winema National Forests present the 7th annual International Migratory Bird Day Celebration on May 13th. Educational displays, gallery artists with hands-on projects, taxidermy exhibits, live raptors, music (including folk singer Bonnie Hay, and Joan Daley & the Daily Blues Band), colorful dancing by Manuela Pascual and the Latino Dancers and much more. Free. 9-3 pm. At Veterans Park, Klamath Falls. (541) 883-7131, or (541) 883-6801.



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with  
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**word puzzles**  
with wheel  
alignment,  
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**FROM NATIONAL PUBLIC RADIO**



# THEATER AND THE ARTS

Molly Tinsley

## Pen Trumps Sword in Bowmer

**T**he *Diary of Anne Frank*, a recent dramatic adaptation by Wendy Kesselman of the actual document, is less a play than a slice of history. Relying on voice-overs and monologues to make connections, its scenes portray daily activity rather than dramatic action, plight instead of plot. For the antagonist here is Adolf Hitler, and his inexorable genocidal agenda remains beyond the reach or control of the two families onstage. Thus dramatic conflict flattens to a claustrophobic tension.

In the production of *Anne Frank* currently onstage in the Bowmer Theatre at the Oregon Shakespeare Festival, director James Edmondson wisely opts for transparency, counting on his ensemble to inhabit their horrific situation so naturally and completely that real life will seem real again. And they do not fail him. Confined by Richard Hay's multi-level set—a tenement with its fourth wall torn off to expose a collection of cubbyholes—their strain is palpable as they struggle to preserve a surface sanity against the pressures of fear, hunger, and rage.

Things do happen. The intellectual, introspective Franks (Anthony de Bruno and Linda Alper) are rubbed the wrong way by the more materialistic, outspoken Van Daan's (Michael Hume and Catherine Coulson). The histrionic Anne (Laura Morache) manages to jangle the nerves of everyone at one time or another. When she and Peter Van Daan (John Tufts) fall in love, they react to their first kiss with a delight and disbelief worthy of romantic comedy, but in their threatened world, the moment has nowhere to go. In what might have launched the climax in a different play, Mr. Van Daan is caught one night raiding the food reserves. The discovery shatters Edith Frank's quiet resignation, and she demands he leave the lodgings. Since this would amount to a death sentence for

him and his family, the ultimatum sinks back into the monotony of waiting.

Amid such blunted action, the success of the play hinges on the role of Anne, and here Morache deserves enormous praise. From the opening when Anne decides that hiding from the Nazis will be an adventure, to her flaunting of her new red high heels, Morache glows with the desperate vitality of adolescence. She finds in Anne both a drama queen, determined to be "remarkable," and a kind heart, whose response to the cramped living arrangement is, "One family—I love that." Morache charms us into suspending *belief*, actually, in the conclusion we know must come.

Director Peter Amster wasn't just joking when he suggested a subtitle for *The Importance of Being Earnest*: "The Opposite of the Diary of Anne Frank." If *Anne Frank* asks us to witness almost pure, unmediated content, Oscar Wilde's classic comedy, also in rotation in the Bowmer, parades the inventions of pure form.

The play itself is a catalogue of comic conventions—two sets of foolish young lovers, a disapproving parent, and a plot built out of disguises and discoveries. Again and again, Wilde inverts common knowledge and flaunts implausibility. His aristocrats value sentiment over accuracy, facial profiles over principles, and of course, the resonance of one's name over one's character.

Designer William Bloodgood assembles a world of sensuous textures and brilliant hues for *Earnest* then constructs a theatrical frame around them to remind us that we are watching not life, but art. When several minutes into Act Three, the stage rotates spectacularly from exterior garden to interior library, the point is driven home.

To extend the artifice, Amster opts for the broad, face-forward style of the music hall. His ensemble is obviously acting, gamely projecting their veddy British



accents, even with mouths full of cucumber sandwiches or bread and butter. As they rise to all the twists of the plot, seeming more surprised by them than we are, they suggest that life is nothing but a series of scripted scenes; the trick is figuring out which at any given moment one has been called upon to play.

It's revealing to compare the diary of Cecily Cardew, the more vapid of Wilde's two ingénues, with that of Anne Frank. Anne's serves as substitute friend and confidante, to which she entrusts her most private thoughts and feelings. Cecily keeps hers to capture secrets so "wonderful" she would otherwise forget about them. In it she imagines her courtship by Ernest/Algernon, then literally overwrites this fantasy when the real courtship begins. She's more intent on copying down the "avowal of love scene" which she is finally getting to play than on absorbing its meaning. And she keeps the whole intimate record with the expectation of eventual publication. Yes, it's funny, this dissociated life-by-checklist, this complete travesty of the inner world of the heart. But it also mirrors and unmasks the moral bankruptcy of late Victorian England, a society that will soon condemn Wilde and sentence him to hard labor because of his sexuality.

Carved out of the upper corners of the theatrical frame in *Earnest* are two cherubs, one holding a pen, the other a sword. These proverbial icons conjure the old promise, that words will prevail over violence, the truth of art over the maneuvers of politics. Although it seems about to expire from our world today, this promise does get a boost from the inverted nonsense of *Earnest*, which punctures the pretensions of a whole social class. And although Wilde didn't survive long after his imprisonment, his work has.

So, of course, has Anne Frank's, brutally cut short as it was. An artistic representation of her authentic heart, her diary has realized the dream she confessed to in its pages—enabling her to continue living after her death. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

# POETRY

Kenneth Brewer

## Talking in Bed

For Bobbie

My wife lies beside me  
We talk about the day,  
about the future. But  
of joys and sorrows,

Today's snow and cold  
stories of our childhood  
she in Utah, I in Indiana,  
black and white pony.

black vest and chaps,  
on the back of an animal  
an animal lesser than my  
but with wet nostrils and

happy in that front-yard photo,  
in my wife's lap, no words  
with its hope of yet another

and I rest in her lap.  
about the past, sometimes  
the past, with its mosaic  
shines brighter than the future.

snuggles us into words,  
pony photos. We posed,  
on what we swear was the same  
We wore the same cowboy hat,

same smile, uneasy for me  
I had seen only in comics,  
Roy Rogers and Trigger lamp,  
sides heaving into my legs. I look

happy in the past as I am today,  
about tomorrow, that darkness  
chance to speak.

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Kenneth Brewer is Utah's Poet Laureate and was an occasional visiting writer in the state of Jefferson. His most recent books of poems are *Chiaroscuro: a mystery* (Elik Press, 2005) and *Small Scenes*, just out from Limberlost Press. *Sum of Accidents: New and Selected Poems* (City Art, 2003), contains selections from his previous six books, new poems, and an essay. On March 15, 2006, Kenneth Brewer died of pancreatic cancer. During his illness he continued to write at a steady pace, and a book of poems written during that time is forthcoming. In September, Donald M. Murray wrote of Brewer for the *Boston Globe*: "Ken is doing what writers do, articulating the thoughts and feelings of those of us who are inarticulate, putting his illness in the context of human experience, reminding us of the precious lives we have lived, and telling us to pay attention to the beauty that lies in the commonplace, the ordinary, the too often overlooked." "Talking in Bed" was written three months before his death. He taught at Utah State University for 32 years, and lived in Providence, Utah.

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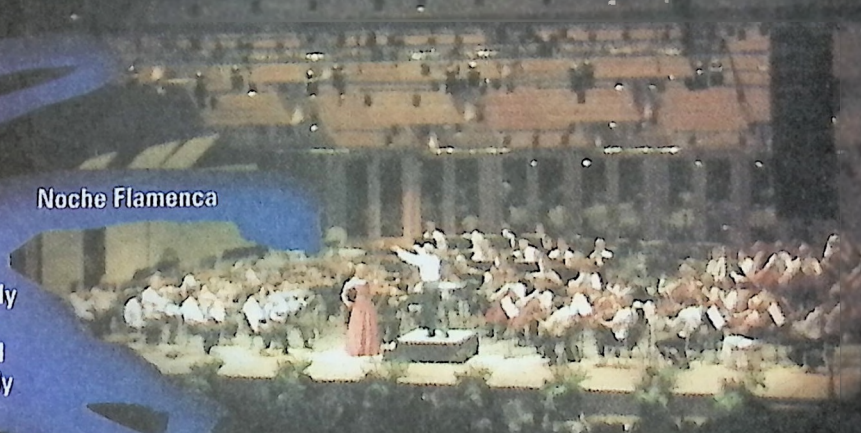
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